

MARVEL COMICS

CBG FAN AWARDS
WINNER

FAVORITE PUBLICATION
ABOUT COMICS

© 1991 MARVEL ENT. GROUP, INC.

\$1.00 US
\$1.25 CAN
108
JAN
UK 65p

APPROVED
BY THE
COMICS
CODE
AUTHORITY

OFFICIAL MARVEL ZOMBIE™ MAGAZINE!

MARVEL AGE®

JOHN ROMITA JR.

IN AN EXCLUSIVE INTERVIEW
ABOUT "HEARTS OF DARKNESS,"
STARRING GHOST RIDER®, PUNISHER®
AND WOLVERINE!®



**PLUS: A SPECIAL
5-PAGE PREVIEW
OF "HEARTS OF
DARKNESS!"**

and

**RESULTS OF
THE 1991
SUMMER ANNUALS
REPORT CARD!**

STAN LEE PRESENTS

**MARVEL
AGE**

Witterstaetter's Witticisms



Tom DeFalco
Editor in Chief
Carl Potts
Epic Executive Editor
Mark Gruenwald
Senior Executive Editor
Bob Budiansky
Executive Editor, Special Projects

Renée Witterstaetter
Editor

Mike Lackey
Assistant Editor

Dawn Geiger
Designer

Fred Hembeck
Sage of Marvel Age

Dwight Jon Zimmerman
Contributing Editor

Craig Anderson
Richard Ashford
Tom Brevoort
Joey Cavalieri
Bobbie Chase
Chris Cooper
Kelly Corvese
Dan Cuddy
Don Dailey
Tom Danning
"Big Boned"
Barry Dutter
Eric Fein
Danny Fingeroth
Suzanne Gaffney
Pat Garraray
Bob Haras
Consulting Editors

John Romita
Art Director
Steve Geiger
Managing Art Director

Virginia Romita
Traffic/Production Manager
Dawn Geiger
Assistant Production Manager
Daniel Carr
Maria Parvulski
Typesetters
Jack Abel
World's Toughest Proofreader

Dahlia Aponte
Darren Auck
John Babcock
Paul Becton
Steve Bunche
Joe Caponsacco
Rob Carosella
Steve Dutro
Cindy Emmert
Vince Evans
Jesus Gonzalez
Production

John Romita Jr.
Cover Artist

Renée Witterstaetter
Colorist

Christopher Ebel
Manufacturing Coordinator

Christine Aurilla
Al Bensow
Paul Curtis
Arthur Ferris Jackson
Joe Kaufman
Josie McCain
Friendly Assistance

Karen Corbo
Carol Platt
Virvan O'Brien
Rights and Permissions
Skip Dietz
Co-op Field Rep Coordinator

Glenn Herding
Marie Javins
Len Kaminski
Terry Kavanagh
Kevin Kobasic
John Lewandowski
Marc McLaurin
Al Milgrim
Sarra Mossoff
Mindy Newell
Fabian Nieleza
Mark Powers
Michael Rockwitz
Evan Skolnick
Rob Tokar
Ned Wohl
David Yomtov

John Kalisz
Kevin Tinsley
The Raiders

There's a big, wooden, hinged-top crate in Texas that contains a wealth of memories and hours of laughter and smiles as if they were wispy ghosts on photographic negatives.

It's a toy box. And a few years ago, my brothers and I decided to confront this stored childhood from past Christmases and birthdays and trips to the grocery store.

One by one, our friends returned. The Easy-Bake oven; the Incredible Edible machine—a virtual chemist's lab where we squeezed out goop into molds to make edible insects; My plastic jewelry maker that turned granules of plastic red hot and smelled like a paper mill; that G.I. Joe with the "real" red hair who was always the rugged, smartly dressed date for my Barbie (whatshisname was always too wimpy); Those Lincoln Logs that more than once made up farms, populated by plastic animals in our sandbox, which were then flooded by the garden hose only to be saved by frantically built sand levees; the wooden gun that my father made and that somehow worked just fine in a shootout without "rapid fire sound."

And at the bottom of the bin was my brother's collection of old comics—worn, badly damaged, but there. I recognized a Jerry Lewis comic I found really funny at six years old, and the now coverless AMAZING SPIDER-MAN where I first met lovesick Peter Parker.

A lot of us have these personal time machines either around in the barn, or living as a part of us in our brains. And sometimes, you have to wonder if years from now will there still be toys that feed that imagination that makes kids kids and which the luckiest of adults retain? Not as much as making bugs you could eat probably. . .

Oh sure, you can still buy little ovens, but now they look like microwaves. The long lamented 12-inch G.I. Joe with fuzzy hair is back, but now he has Ken's face. You can even find Lincoln Logs if you look hard enough.

And of course, Spider-Man is still around to inspire some other little girl who just might look through her brother's pile of comics. . . or even her own.

Isn't it nice that some things haven't changed?



Victoria Schodowski
Assistant Manager/Direct Market

Lou Bank
Director of Sales/Direct Market

Sven Larsen
Direct Sales Manager/Distributor Liaison

Bruce G. Costa
Direct Sales Manager

Craig Kunaschk
Publications Editor

Kevin Tang
Publications Assistant Editor

Steve Saffel
Promotion Manager
Dana Moreshead
Advertising Manager

Irving Forbush
Ghost Mascot

Ralph Macchio
Senior Editor

MARVEL AGE® Vol. 1, No. 106, January, 1992. (ISSN #8750-4367) Published by MARVEL COMICS, Terry Stewart, President; Stan Lee, Publisher; Michael Hobson, Group Vice President, Publishing. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. Published monthly. Copyright © 1991 by Marvel Entertainment Group, Inc. All rights reserved. Price \$1.00 per copy in the U.S. and \$1.25 in Canada. Subscription rate for 12 issues: \$12.00 U.S., \$24.00 foreign and Canadian subscribers must add \$6.00 for postage and GST. GST #R12328202. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or lent or otherwise disposed of in any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all MARVEL, Miles and prominent MARVEL characters featured in this issue and the distinctive likenesses thereof) is a trademark of MARVEL ENTERTAINMENT GROUP, INC. POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, c/o MARVEL COMICS, 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Printed in the U.S.A.

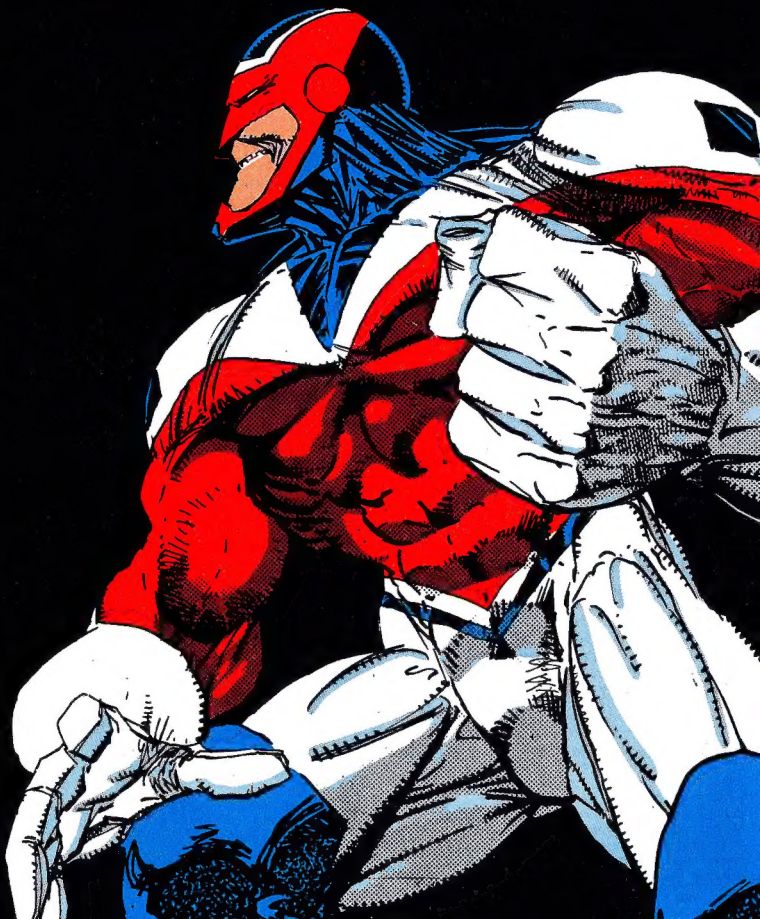


THAT'S GOOD JAM!

ITEM! It's the power of Excalibur v. the technology of Galactus, in this 48-page bookshelf special! It's slam-bang mutant action the way you like it! It's the EXCALIBUR SPECIAL EDITION — an all-star issue with a bucket of fan-favorite artists!

But the truly unique aspect of this Excalibur epic is that it's being billed as an *Artist Jam Issue*! Each chapter of the story features a separate member of the team as rendered by a different artist! Wow!

Just take a gander at this roster of super stars: Ron Lim, Erik Larsen, Sam Kieth, Rick Leonardi, Terry Austin, James Fry, Hilary Barta, Dwayne Turner, Klaus Janson, Jackson Guice and Joe Rubenstein! Whew! The whole thing's written by Scott Lobdell.



RESULTS OF THE 1991 SUMMER ANNUALS REPORT CARDS:

ITEM! As reported in the now-ancient MARVEL AGE MAGAZINE #101, here are the results of the 1991 Summer Annuals Report Cards. The votes were tabulated by the MARVEL AGE editorial staff, and the winner of the very special prize is Jeff Weisner! Jeff's ballot was drawn at random, and he'll receive a nifty goody!!

We'd also like to thank balloteers Jerry Sawczyn, Rick Saucedo, Jim Stuffer, Michael Sanders, John Murphy Akins, Jeff Beamer, Gary L. Canada, Jeremy Shawner, Jason Weitzel, Collin A. Spears, James Clink, Bill Meehan, Nathan Olsen, Robert Kowalski and Michael P. Doll, for entries that were above and beyond the call of duty! Everybody, give these folks a round of applause!

Now, with no further ado, are the tabulated results:

1991 MARVEL AGE SUMMER ANNUALS REPORT CARD RESULTS:

	outstanding	good	fair	poor	awful
DAREDEVIL #7	13%	33%	13%	20%	6%
PUNISHER #4	20	33	20	6	13
CAPTAIN AMERICA #10	20	33	13	6	6
FANTASTIC FOUR #24	6	40	26	6	13
THOR #16	6	26	20	13	13
SILVER SURFER #4	40	26	20	6	0
GUARDIANS #1	66	13	13	0	0
NEW MUTANTS #11	80	13	6	0	0
NEW WARRIORS #1	73	6	13	6	0
X-MEN #15	40	33	13	6	6
X-FACTOR #6	60	6	26	13	0
AMAZING SPIDER-MAN #25	20	20	26	13	6
SPECTACULAR SPIDER-MAN #11	6	13	40	6	13
WEB OF SPIDER-MAN #7	13	6	26	20	13
AVENGERS #20	13	40	20	13	0
HULK #17	40	33	0	0	6
NAMOR #1	33	26	6	0	6
IRON MAN #12	0	40	26	13	0
AVENGERS WEST COAST #6	33	20	13	6	0

Well, first of all, the big winner for the favorite 1991 Annual was the NEW MUTANTS #11, with a whopping 80% Outstanding rating, beating NEW WARRIORS #1 by 7%. In third place was another newcomer, GUARDIANS ANNUAL #1, with 66%. X-FACTOR #6 was fourth with a 60% rating, and HULK #17 and SILVER SURFER #4 tied for fifth place with a 40% rating. From a quick glance we learn that Marveloids enjoyed the "Kings of Pain" storyline by Fabian Nicieza best, with the second half of the "Korvac Quest" coming in second. HULK seems to be standing on his own big, green feet here.

Although no particular 1991 Annual was rated as "Worst," we did have a 5-way tie. You, the readers judged PUNISHER #7, FANTASTIC FOUR #24, THOR #16, SPECTACULAR SPIDER-MAN #11, and WEB OF SPIDER-MAN #7 as "Awful." Here's where we find that the first half of the "Korvac Quest" did not fare nearly as well as the dynamic conclusion, and that the crescendo of the Spidey Annuals' "Vibranium Vendetta" was met with little enthusiasm. PUNISHER ANNUAL stands, like the Hulk, on his own.

What does this mean? Do you, the readers, want fewer big crossovers with the Summer Annuals, or crossovers contained to "family" books (like all the Spidey or Mutant titles)? Please write us, and let us know what you think about this latest controversy. Now that we have all the numbers in, it's up to everyone involved how to interpret them!

NEW TALENT DEPARTMENT UPDATE:

ITEM! As all of you sharp-eyed MARVEL AGE readers know, we are in the midst of producing a 5-page comic book in our Marks Remarks and New Talent Department feature. Well, we've gotten our writer, Jean-Jacques Dzialowski, and our penciler, Gerald Teon Walker, but we still need an inker, letterer, and colorist!

Remember to only send copies of your work — not originals!! Also, don't bother with sending us plots or pencil art for the time being, because, as we said, we're now looking for these other talents. In fact, in our next issue we'll have the latest installment of this exciting feature. So send in your inking, lettering or coloring samples to New Talent Department, c/o Marvel Age Magazine, etc. etc. However, the Marvel Submissions Editor is always available for your samples, no matter what they are! We'll keep you posted!

MARVEL AGE MEDIA WATCH

ITEM! Kudos to sharp-eyed Marveloids James Daskilakis and Barry Cohen of Tenafly, New Jersey, for spotting more Marvel news in the mainstream press! In an August issue of *Entertainment Weekly* magazine, these two guys found an in-depth piece on Marvel's new X-MEN title, complete with photos of Jim Lee, John Byrne and Chris Claremont! No Prizes to each of you fish-ownin' fools!

If you missed this issue, run on down to your local library and photocopy it for the collection. But we implore you not to callously tear out the pages — let others enjoy them, too!

FRIENDLY REMINDER:

ITEM! It's still not too late to vote in our first ever Forbie Awards for best Marvel & Epic material with a 1991 cover date! Winners announced in MARVEL AGE #110!



WHAT A RADD MODEL!

ITEM! On the holiday gift-giving Horizon (owch!) is the Silver Surfer model kit, from Horizon Hobbies! Marveloids can pitch the Surfer model kit in galactic combat with the Doctor Doom model kit we displayed last issue. Or, have the Surfer slug it out over that Skrull of everyone's dreams, Alicia Masters, with the Thing model kit we showed you in MARVEL AGE #106.

But you Marveloids are going to love the model kit we'll bring you next month — and that's an iron clad guarantee!!!

ALSO IN THE NEWS—!

ITEM! We know that the holiday season is barreling along right towards us, and that a lot of your hard earned cash will soon be going towards gifts for your friends and relatives. And just think how happy these folks will be when you lavish them with these great Marvel comics! Listen up!

If you like Excalibur, you're going to love this perfect compliment to the EXCALIBUR SPECIAL EDITION—namely, the EXCALIBUR SPECIAL: MOJO MAYHEM! In which the ever-favorite Art Adams illustrates this tale of...well, Mojo Mayhem. If you missed this one the first time around, and then you miss it this time around, you'll have missed it *twice!* What else can we do?

On the re-issue front, if you missed the Ka-zar GN entitled GUNS OF THE SAVAGE LAND, you won't want to miss it this time! This fully painted book has more dinosaurs than you can shake a copy of DREADLANDS at!

And what holiday would be complete without the POWER PACK HOLIDAY SPECIAL to brighten up the hearth? The PPHS reunites the original creative team of Louise Simonson and June Brigman, and is sure to please the clamoring fans.



For those of you who simply can't get enough of the antics of everybody's favorite vigilante, we're offering the PUNISHER: EYE FOR AN EYE trade paperback. This book collects the first three impossible-to-find issues of PUNISHER WAR JOURNAL, by Carl Potts and Jim Lee.

More fun Punisher gear comes in the form of the PUNISHER PORTFOLIO by Mike Zeck and Phil Zimmerman, available again for the holidays! What better way to celebrate the holidays than having the Marvel's avenging angel waist deep in bullet ridden corpses?

Once again, the MARVEL YEAR IN REVIEW is speeding your way, with a beautiful cover by Art Adams. Find out who's the best dressed...who's the worst dressed, and all that other important information that makes being a Marveloid so darn much fun.

KID N' PLAY #1 hits the stands in December. If you liked animated TV show the way everyone in the Bullpen liked the animated TV show, then you'll be immensely satisfied when you read this one. Dwight Coye, Chuck Frazier and Ron Boyd all come together to bring you a mix of comedy, drama, and other bustin' stuff.

HELLRAISER #10 has a painted cover by Bill Sienkiewicz, that's sure to frighten you! There's also work Dwayne McDuffie, Dan Chichester and Mike Zeck inside! It's a very, very scary book!

Not scary is the two-volume GROO CHRONICLES, by Sergio Aragones. Re-live Groo's epic stupidity in these reasonably priced reprintings! Pass the cheese dip. Moron, oops, more on Groo in a minute.

HARVEY KURTZMAN'S STRANGE ADVENTURES is also available again, featuring humor work by Sergio Aragones, Robert Crumb, Rick Geary and Moebius! Harvey Kurtzman's career has stretched decades, and many younger readers may not realize just how influential this talented man has been to the world of comics!





— Mike Lackey

JOHN ROMITA JR. INTERVIEW

John Romita Jr. has made waves in the world of comic book illustration, ever since he first made it on to the scene some fifteen years ago. At first, questions were raised to this man's talent and ability, but those few doubters soon fell by the wayside as page after page of gorgeous, innovative artwork began pouring out of him.

After doing odd jobs around the Marvel offices in New York, John soon landed his first art job, which led to a regular gig as the penciler for IRON MAN. Soon afterwards, John contributed to AMAZING SPIDER-MAN, X-MEN, DAREDEVIL, IRON MAN (again, in *Armor Wars II*), and now he's got more projects coming out than you can shake a rapid-o-graph at.

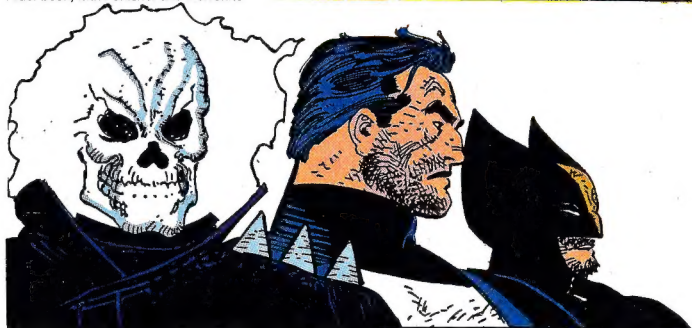
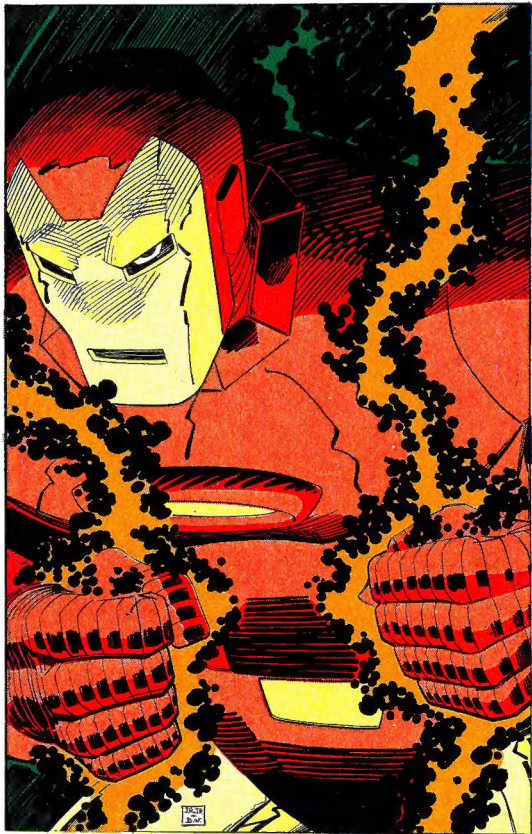
We first spoke to John back in issue #106, about Daredevil's 30th anniversary issue, and that paved the way for this in-depth feature. John talks about his career, what's coming up, and shares some insights for aspiring artists. When we called John at home, he was cutting the grass. So while John got a beverage, I got a pen that worked, and the rest, as they say, is history.

MARVEL AGE MAGAZINE: Hi, John. Thanks for taking the time to speak to us.

JOHN ROMITA JR.: Oh, sure.

MAM: Let's start with the new stuff, and then go backwards, okay? Let's start with you telling us a little about the Ghost Rider/Punisher/Wolverine bookshelf project.

JR JR: It's called HEARTS OF DARKNESS, although its working title was "The Edge," and it should be out in late November to hit the Christmas season. It was originally going to be a Ghost Rider book, with Punisher and Wolverine



guest starring in it, but it just sort of grew. Everybody's name is on the cover, now. They're all in it equally.

These three guys, Punisher, Wolverine, and Ghost Rider, are pretty close to the edge as they can be. Other super heroes don't go as far as these guys. They'll beat them up and drag them to jail, but these three play for keeps. So Blackheart comes to ask them for help in destroying Mephisto. So he entices them all out to the midwest, to a boarding house, each unbeknownst to the other. He approaches them in their rooms, offering them each their innermost wish... not monetary, but what they really want. For the Punisher it's a chance to find the guy who killed his family, and for Wolverine to discover his real origins that are still a mystery to him. He offers the Ghost Rider a chance at solving the mysteries of the Soul Crystal. These would be their most emotional victories possible. Anyway, the heroes turn him down, so Blackheart strikes back by kidnapping a little girl and dragging them all down to Hell, to slug it out.

I like drawing Blackheart and Mephisto. I draw Mephisto the way I did in DAREDEVIL, which is the only time he ever appears like this — when I draw him! I get a real kick out of this supernatural stuff. Howard Mackie wrote the story and Klaus Janson is inking. It's great to have Klaus inking my work again, after so long.

MAM: Blackheart, again? He's a favorite of yours, isn't he?

JR JR: Yes, well, I created the Blackheart character, visually, during DAREDEVIL. I didn't create him to the point where he is now, because I envisioned him as more of an earthly creature. So I had the name, and in talking with Ann Nocenti, she suggested, "why not make him the son of Mephisto?" I think he's a neat looking character, all slimy and disgusting looking.

The Devil was an Angel who had fallen from grace and was tossed out of Heaven. Blackheart was a demon, who fell from grace, and thrown out of Hell. So, if you're outta Hell, the only place you can really go is up. Mephisto sees everything that Blackheart does as wrong. Anyway, Blackheart now decides to do whatever he can to bring Mephisto down. Except, when Mephisto cast him out, he put a spell on Blackheart in which whenever he tries to use his enormous powers, he goes insane. So here's this poor, pathetic, wretched creature, who is a bad guy and all, but he's sympathetic. I just think he's neat.

MAM: You've had experience drawing both Wolverine and the Punisher. How did you like drawing the Ghost Rider for the first time?

JR JR: At first I didn't know how I'd feel about it. I never really cared for the Ghost Rider one way or another. I didn't care about drawing motorcycles. But then, once I started working on the book for a while, I really began to get a kick out of drawing the guy. For a fan, he's very neat looking, and I see why he's popular, in that respect. So, I didn't like him, until I started working on him. I got into drawing all the spikes, and leather, and chains... I wonder what a psychiatrist would say.

So I enjoy the Ghost Rider a lot, now. But I've always loved the Punisher, especially now that I'm working on him regularly. It's special to work on things that you don't go near regularly, you know, to branch out.

MAM: What did you do with the Ghost Rider?

JR JR: Well, in this HEARTS book, Ghost Rider's bike is stolen by Blackheart, so he goes to a cycle shop and charcoals one, making it his own. So he even has a new bike in this book. I love taking established characters and putting new angles on them.



MAM: A lot of the fans have been vocal about these characters appearing in every book every month. They call it "Commercialism Conspiracy." Do you think there's anything to it?

JR JR: I think there's an aesthetic need in the industry to do what the fans like. But as long as these things are tempered with the lesser-seen works, it all works out. I just finished a graphic novel with Frank Miller, where there aren't any big name characters, no comic book super hero types. Just Daredevil, and he has no costume. It's 150 pages of deep, moody material. It's "commercial" because of the creative team involved, but not because it's got big name characters.

MAM: What can you tell us about it?

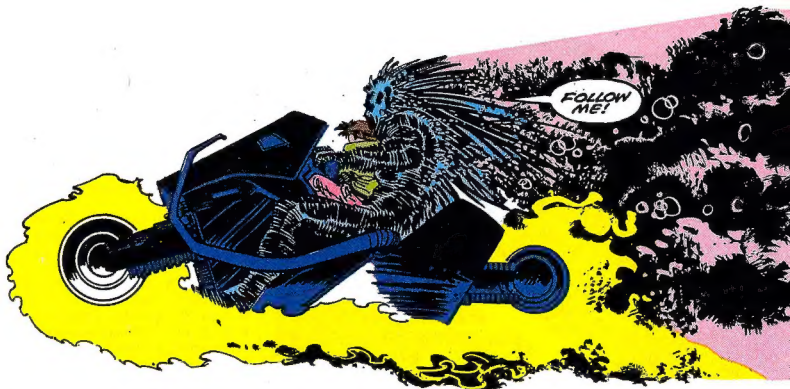
JR JR: I'd say it's the best storytelling I've done. Daredevil is a non-commercial character, in that his book sells, but he's never in the top ten. I worked on the monthly book for 3½ years. Ann Nocenti and I got critical raves for that book, but it never really "took off," as far as sales go. I worked on an adaptation of Dante's *Inferno*, starring The X-Men, with Chris Claremont. These were aesthetically pleasing books, and now I'm doing a financially successful book. It's a great chance to do a successful work, and there's nothing wrong with that. X-MEN was successful, but that book would be successful with just about anybody doing it.

Sure, there will be people who say, "Oh, why are you doing this, oh, you're selling out," but I really don't think that's true. I've done the things which pleased me artistically. This book pleases me artistically. But if you can be artistically fulfilled and pay your bills on time, so much the better. Anybody who says that they do a book like this Ghost Rider/Punisher/Wolverine thing for "aesthetic reasons" is just full of it.

MAM: How did this book come about?

JR JR: I came aboard the HEARTS book when Howard Mackie asked me to do the Ghost Rider, and I was busy with the Daredevil graphic novel and IRON MAN at the time. He just asked that I finish the *Armor Wars* run, and I did, as a favor to Howard. So, to work things out, we put Punisher and Wolverine in the Ghost Rider book! It's a commercial book, sure. These are the top characters, right now.





I admit I put on the lipstick and high heels for this one; I walked the street. But I'm not ashamed of it at all. I'm very proud of this book.

MAM: Which of the three characters do you like the best?

JR JR: That's funny, because it changed as I went along. I've been working on a new PUNISHER series for Don Daley, and I'd done a considerable amount of work on it. And as I said, I wasn't thrilled with Ghost Rider at first. But then, as I was working on, say, the first half of the book, I really got into drawing Ghost Rider, it was a thrill. Then, about halfway through, I just fell in love with the Punisher. **MAM:** Why's that?

JR JR: Well, first of all, he's the only Italian character I can think of, and that's important to me. There's a lot of controversy about not having enough black characters or female characters, and there's lots of them! There's only one Italian in the whole Marvel Universe! So anyway, Punisher has become my sudden fave. I really enjoy his character.

Which was a great part about HEARTS, in that I had the thrill of drawing all three guys. But I'm excited about Punisher now, because of the new book. We'll be working with his character a lot in this book. Exploring new avenues of his personality. I've always tried to make the books I do "my own," and I'm changing Punisher's looks a little. I've busted up his nose some, made his face a little rounder... he's bulked up some. I think this is as good a work as I've done.

MAM: In our earlier discussion, you talked about approach. DAREDEVIL was a Mickey Spillane, back-alley approach, and IRON MAN was a more science fiction thing. How would you describe your artistic approaches to drawing these three guys?

JR JR: Well, they're unique in the Marvel Universe, in that they do have that edge. I think they give everybody a chance to vicariously play out their anger and frustrations about the evils in the world. Wolverine is like the Dirty Harry of comics. Although he doesn't really fit that cliché about revenge, you know? The vigilante

justice? He's not the same as Punisher, although every super hero really is a vigilante. Punisher is solely motivated by revenge. He's played the murder of his family in his head a million times, just over and over. So, where DD has other aspects to him, Punisher just has a one-track mind. Daredevil is able to expand and grow as a person, but Punisher's got too many ghosts in his closet.

I can't go into too much detail about the new Punisher book, but I can say that we'll be going into a lot of that stuff. He'll be so paranoid that it's scary. He follows Micro-Chip around, convinced the guy's going to turn him in. We'll be keying in with the organized crime scene. And there'll be a lot of knock-down, drag-out action, too!

I'd like to bring in Shotgun. He's a character I created for DAREDEVIL. Punisher's not just a berserker. It's a new ball game, but the back alley element is still there. He's still got the skull on his chest, but I've got him wearing a big overcoat, and jeans and biker boots. He's just not wearing spandex. All the paraphernalia is still there. I'm just as excited as hell.

MAM: Why do you think these guys enjoy such immense popularity?

JR JR: Well, Wolverine is self-explanatory. I think he's been so popular for so long because he's such an animal. Also the fact that his weapons are inside of him's appealing. He's self-contained. You could never take his weapons away from him. It's cool. He's like the Punisher, but he doesn't really have that "vengeance" motivation. Punisher takes it to heart, to the very extreme. There's no middle ground with him. Again, I'd say that the vicarious thrill has something to do with it.

A reader might think, "I'd like to pull the trigger on that guy!" but he probably wouldn't. Punisher would. And if you did shoot somebody, you'd go to jail... it's wrong. Outwardly, these two are similar, I guess. Except Punisher carries every gun in the world. They're both kick-butt-take-names kind of guys. You could, hypothetically, do what the Punisher does. Wolverine and Ghost Rider do it

in unbelievable ways. They're extreme crime-fighters.

Ghost Rider is the ultimate justice. He seeks vengeance for the victims, but he's different looking, he comes out of left field. Again, there's similarities of the justice theme. Put them together and it's a slice, and shoot, and burn-you-up-team. Mess around with them and you pay the ultimate price in three different ways. Slice, and dice, and go to Hell.

MAM: In talking with Sam Kieth, he mentioned that while working on a Wolverine story for MARVEL COMICS PRESENTS, he's now enjoying a lot of popularity and acclaim. His point was that it's not the people like Sam so much, but they like that he's doing a Wolverine story. In effect, that you're "standing on the shoulders of the characters you create." Do you find that true at all?

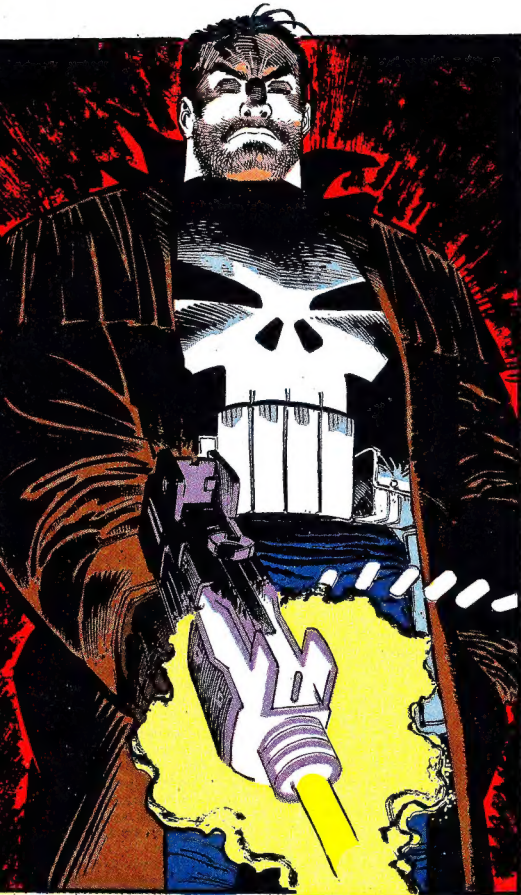
JR JR: Of course. Any artist is as popular as the character he does. I might not say you're on the character's shoulders, but you do stand next to him. Look at McFarlane — he was around for a while, but Spider-Man made him big. Byrne gained popularity on the X-MEN, and has thrived from that.

On the other hand, you could create a character that really stinks, and you fall on your face. There's what I call *Suicide Books*, which is where you follow up, say Frank Miller on DAREDEVIL, or Todd on SPIDER-MAN. It would be tough not to fall on your face, following an act like that. So I'd agree with Sam, to a point, but I wouldn't say it's a bad thing.

MAM: Do you prefer inking your own work, or passing it on to someone else?

JR JR: I love to ink alone. I'm inking a promotional poster for the Ghost Rider/Punisher/Wolverine book. I love to ink, but speed is always a factor. Unless you're working on something extra special, speed really is very important. It's generally a struggle to work fast and work well.

Not only that, but an inker can help fix your mistakes for you. If I'm doing both, I might not see my mistakes. Everybody feels their own way, about this, I'm sure, but I feel there's always room for im-



provement in your work. I was fortunate enough to have Al Williamson for DARE-DEVIL, and Klaus for this book and SPIDER-MAN. To work with Klaus again was something I just couldn't pass up. Diplomacy aside, these are the two guys I like best. They're the two I'd want.

MAM: *How tightly do you pencil?*

JR JR: I pencil as tight as anyone. I really try and put everything I can into each panel. I'm noted as having tight pencils. I mean, sometimes, there might be a rush job, or a late night job, but generally, I'd say I'm pretty tight.

I tend to do books in different sections, laying out several pages at a time, and then tightening them up as I go. Sometimes, an inker will call me and say, "You're too tight! Can you loosen up, more?" They say I'm doing all the work!

If my stuff was looser, I could probably do more work per month, but this is the way I choose to do it.

MAM: *Here's a boring question for you. Where'd you study art?*

JR JR: I was an advertising major at Farmingdale University for two years. No art schools really covered what I wanted or needed, in the old days. Old days? It was like 1975 or '76. It really helped me out, in any event.

Of course, the best way to improve is to sit down and draw. There's nothing like on the job training. There's simply no way to compare penciling every day for a couple of hours to anything else. If you work that way, you can only improve. You've gotta practice. It's like learning the piano.

MAM: *Was comic book illustration always*

a goal of yours?

JR JR: I didn't expect it to be. I don't think my dad wanted me to, I don't know if I wanted to. I just wanted to be an artist. I didn't know what kind. I guess comics were a stop-gap measure for me to earn a living. I was lucky in that I started young. Although it wasn't my original intention, it's my goal now. I still want to be an artist when I grow up.

I still have so much to do. So much to learn. So much to improve. I can only improve, the way I see it. Some of these guys in the business thirty-five years, guys like John Sr., and John Buscema, still claim that there are things for them to learn. So I figure that if they're saying that, a guy like me must have *lots* to learn. I can't wait to see what's next.

MAM: *Your father is almost as synonymous with Marvel Comics as Stan Lee. Was it difficult for you to make it on your own in the industry?*

JR JR: Well, I wasn't really conscious of my "style" back then. I don't know if many of the artists back then were either. You see, there were no royalty payments back then. So your motivation was to get as much work done as possible, to do as many pages as you could, as fast as you could. For a time, I was doing two books a month, and it was like "whatever happens, happens." There was no need to impress anybody, and the general feeling in the industry was that you were cheating by doing the double-page stuff. We were taught that the more panels you had, the better comic book you had. Twelve panels a page was not uncommon.

Now, because of the royalties, we get the "Pinup Fad." It's the complete opposite. Storytelling just isn't important anymore. I'm not knocking the guys who work this way, because their stuff sells a helluva lot, but it's not *my* way. Sure, I have the double-page spreads and all, and I think that it does have its merits.

Maybe part of this whole fad is that the new generation of artists, and these guys aren't that much younger than me, but they've worked with the sole intention of being *comic book* artists. Now that's okay, don't get me wrong, because you have to emulate someone just to get started. I admired the old-school guys, like my father, John Buscema, Garcia-Lopez. . . these are some of the finest illustrators in the business. But it's important to look at artists *outside* the business too. People like J.C. Lyndecker, guys who just *dwarf* the comic book artists.

Sometimes, I'll get up in the morning, and I just don't want to work. So, I pick up a book by one of these great artists, and it just fills me with energy. It makes me want to paint, to draw, to do just anything that I can. People aren't with comics their whole lives. Some just read them when they're young, others come in and out several times. I can't say I'll want to do comics when I'm 95. I will want to be an artist, though. So I won't say you're

wrong if you only want to read comics, but I feel you're missing a lot of beautiful art.

MAM: *You've managed to work on many of the same books as your father did. . . Daredevil, Spider-Man, etc. Was that by accident, or design?*

JR JR: By chance. I dunno, when I got off the X-MEN, that was really a blessing in disguise. Then I worked on STAR-BRAND, and then I decided to go a little more mainstream. I knew I wanted to work with Ralph Macchio, and when DAREDEVIL opened, I grabbed it. SPIDER-MAN was a fluke, really. I was on that book around '78-'79. It was really the only title my dad did that I consciously said, "I want to do that." So, SPIDER-MAN was really a pet thing. I wish I could do it now that I'm better, more experienced.

MAM: *Here's the obligatory interview question, "What was your first professional job?"*

JR JR: It was a six-pager, called "Chaos at the Coffee Bean," and I think it was written by Scott Edelman. Al Milgrom inked it and saved it for me. Then, I did a few things for the British Department of Marvel, laying out new splash pages and covers for the British line. Then, I worked under Marie Severin as an assistant and consultant. I washed windows. I worked with Ralph Macchio on the black & white Conan books. But artistically speaking, the six-pager, then IRON MAN.

MAM: *What can you tell us about the recently-completed Daredevil graphic novel?*

JR JR: To start, it's a more realistic view of the characters. This is the retelling of DD's origins, the definitive, reworked, end-all origin. The book takes us from right after he loses his eyesight, up to when he dons the tights for the first time. It goes into his first meeting with Elektra, all about his training under Stick. It's a super hero story without super hero costumes.

MAM: *You've mentioned that before, how you're taking the Punisher out of his spandex, and this DD book is without super hero tights. Do you dislike drawing super hero costumes?*

JR JR: I wouldn't say I dislike drawing costumes, but I do prefer my books to have that realistic edge. Punisher will still have everything that he needs, he's just not wearing tights. Jack Kirby's original costumes were great, well designed . . . just perfect. They weren't just guys in long underwear. The X-Men need their costumes. Spider-Man needs his costume. Captain America is his costume. Kirby established all this stuff, and nobody's done it better. So Punisher will be wearing what I call a "Non-costume-costume."

MAM: *The comic books are created by a lot of people along the way. . . writer, artist, inker and colorist, not to mention the uncredited Bullpeners. Each person makes his/her mark along the way throughout the production line, and sometimes what you get isn't what you*



originally envisioned. What are the pros and cons to this?

JR JR: Well, the con, as you mentioned, is the assembly line. Have you ever heard of "The Telephone Game?" You're on the phone with your creative team, and maybe you live a thousand miles apart. It's hard to really click, sometimes, when you're so far apart. So, to that effect, it happens, but not for the lack of trying. The same situation works just fine when you've got the right people. Good people do good work.

So, sure, it multiplies exponentially either way. If it bombs, then it gets worse times two, times two, times two. But when it does click, it gets better times two, times two, times two. It's two sides of the same coin, is all.

MAM: *Do you aspire to become one of*

the breed of "Writer/Artists?"

JR JR: I'm not so sure about them being a "new" breed, but I think the successful ones are those who are capable of it, and not all of them are. I'm able to help out with plotting, I like that. When you're penciling on a schedule, you really don't have time to consider becoming a writer. I intend to do it, but only when I'm ready. I'm just not ready for it now.

"Shotgun" is a character I'd like to write, because I created him, and I have a lot of ideas for him. There are so many things that I want to do, and writing is probably at that last stage for me. I've got a million ideas, so it's really just a matter of time. For now, plotting fills the void just fine.

MAM: *This one goes waaaaaay back. Bullpen Bulletins had you down as "Hunk of the Month?"*

JR JR: *That thing again?* That thing always comes back to haunt me. It was Jim Shooter's idea, since he had noticed that at the time, Marvel had a noticeable amount of single men. . . Bob Layton, Bill Sienkiewicz, me. Anyway, he said he wanted to do a pinup thing, *Hunk of the Month*, and I said I'd do it if it was a goof thing, tongue-in-cheek. As long as people put it on their dart boards, I'd go along with it.

Well, the thing comes out, and I was completely embarrassed by it. People were calling me up at night, saying "you Bozo!" It was a practical joke at my expense, I was the sacrificial lamb. Even that wasn't so bad, because I figured I wouldn't be alone in this. So I say to Shooter, "who's next?" and everyone just laughed at me. They never did another. MAM: *Do you have many opportunities to go to the conventions and meet the fans?*

JR JR: Yeah, and I love it. I love to meet the people who actually read the comics. You don't really see an audience's reaction in this business, and this is as close as you come. I love sitting at the table, and kids saying to me, "Did you ever meet Todd McFarlane?" or "What's happening with this character or that guy?" I love traveling, too, although it's more of a labor now.

I'll only do it now if my wife can come along. I've really been taking the year off, as far as that goes. But once these projects hit the stands, I plan to do a slew of them. Probably to the point where I

drive myself crazy, but it's too much fun to pass up. But for a while, I got a little burned out on them. . . I was doing too many. So I stepped back, enjoyed a normal work schedule. But I'm ready to do it again.

MAM: *Which characters are left for you to draw?*

JR JR: All of them. Every one of them. There are so many that I haven't done. I'd like to do Captain America, the Hulk. . . all of the old school characters. I've got the "Meryl Streep Syndrome." In that I'd like to explore every avenue I can. She does all sorts of roles, I'd like to do all sorts of books. She does soap operas to Shakespeare, and I'd like to do everything from IMPOSSIBLE MAN to STRAY TOASTERS. I've been in this business for fifteen years now, and I still feel fresh, and I still want to touch upon everything. MAM: *Would you like to do one of those big "Infinity Gauntlet" type crossovers?* JR JR: Well, yes and no. It seems to me that a job like that could become a headache and a half. A lot of crossovers seem to be haphazard and crazy. As it is, I'll be on Punisher for the next year, so I haven't really thought about it.

MAM: *Really?*

JR JR: Okay, I'll do it. What the hell.

MAM: *I've mentioned before that your quiet, or "off road" scenes can be more powerful than some other artists' action scenes. Well, I don't want to say that you use a minimum of lines, but they seem to be more powerful because of the way you use them. Do you think that*

actual drawing has become a lost art in comics?

JR JR: It's true that the actual draftsmen seem to be a dying breed. The ones I mentioned, Garcia-Lopez, John Sr., and John Buscema, are just my favorites. And there are so many greats outside the business, too. There's a big separation in fandom right now between the newer guys and the more traditional ones. It's obvious. It's ironic that the newer stuff sells, but hey, what do I know?

I've changed, too, to increase my staying power in this business. I try to adapt to the times, which is why I do the double-page spreads. So, I'll do a big gate-fold shot, even though I know it's not great storytelling.

And let's face it. Nobody is on top forever. There will always be a new fad. For years, John Byrne was the top man, because of X-MEN. Now, there's somebody else, and in a couple of months, there will be somebody else. They seem to be shorter and shorter intervals, now. At the moment, Jim Lee is my favorite for all-around work. Who'll be next? I don't know.

MAM: *It could be you.*

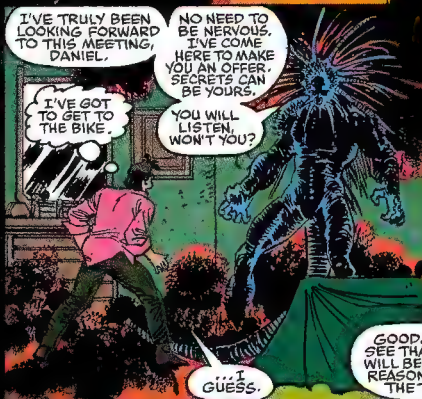
JR JR: If it was me, I'd be amazed. If comic book artists were a Flavor of the Month, I'd classify myself as "Rocky Road." It might not be the newest, or snazziest, but someone will always be eating it.

— Mike Lackey





HEARTS of DARKNESS



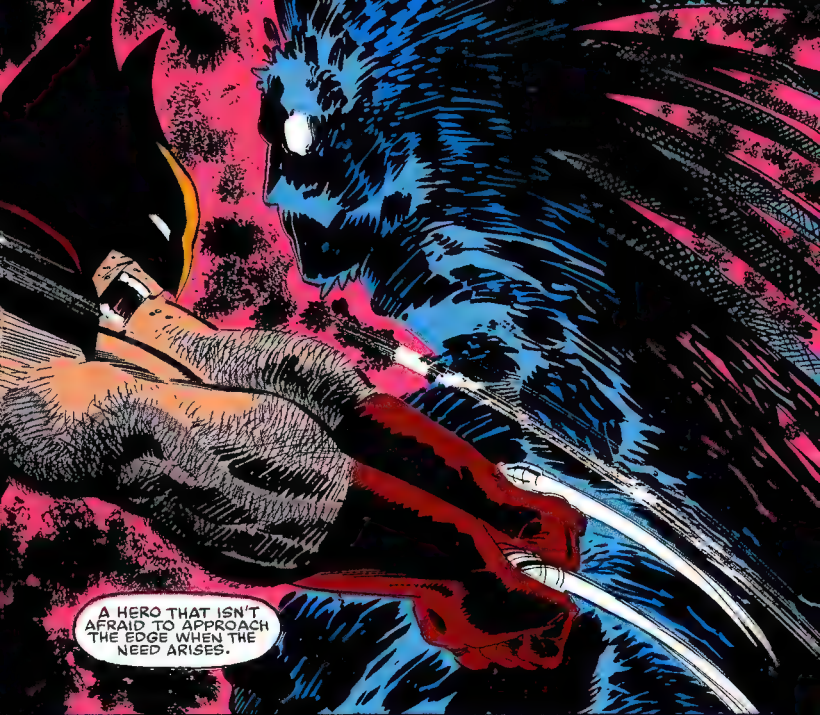
GOOD. I CAN SEE THAT YOU WILL BE THE MOST REASONABLE OF THE THREE--

-- BUT THEIR RAGE IS GOOD.
EXACTLY THE KIND OF FEROCITY
I HOPE TO TAP INTO.

THOUGH I HOPE
TO TURN IT
AGAINST A MORE
DESERVING
TARGET.

ALL THREE OF
YOU REPRESENT
HUMANITY'S
NEWEST
BREED OF
HERO.





A HERO THAT ISN'T
AFRAID TO APPROACH
THE EDGE WHEN THE
NEED ARISES.



IT IS AN INTANGIBLE
THING. A GRAY AREA WHICH
RESIDES WITHIN EACH OF YOU,
IN A PLACE THAT MY FATHER
WOULD CALL YOUR SOUL.

IT ALLOWS YOU
TO OVERRIDE THE
HUMAN EMOTIONS
THAT OFTEN GET IN
YOUR WAY AND GO
FOR THE JUGULAR.

I CAN HELP YOU TAP
FURTHER INTO THAT PLACE,
WITH YOUR CONSENT, AND
EXPAND UPON YOUR POWERS,
ENOUGH SO THAT I TRULY
BELIEVE WE COULD KILL
MY FATHER.

THINK OF
WHAT A BOON
THAT WOULD
BE TO THE
HUMAN RACE.



JOIN ME, AND BRING
DOWN THE GREATEST EVIL
YOUR RACE HAS EVER
KNOWN. MY FATHER,
MEPHISTO.

MEPHISTO IS
WAY OUT OF MY
LEAGUE, MAYBE
YOU SHOULD TALK
TO *THOR* OR THE
SILVER SURFER.
I'M SURE THEY'D
BE MORE THAN
HAPPY TO HELP.

THEY
WOULDN'T
DO.

WHAT IS THIS CRAP?
YOU THINK I'M BUYING
INTO ALL THIS MYSTICAL
MUMBO JUMBO? GET RID
OF THE HOLOGRAM AND
I'LL SHOW YOU SOME
HIDDEN PLACES INSIDE
OF YOU!

OH, PUNISHER!
YOU OF ALL
PEOPLE WOULD
LOVE WHAT I
COULD GIVE YOU.
AFTER WE ARE DONE
WITH MY FATHER YOU
COULD TAKE YOUR
PUNISHING CRUSADE
TO NEW HEIGHTS OF
GLORY, OF WHICH
YOU'VE ONLY
DARED DREAM.

WHAT ABOUT
ME? I DON'T
SEE HOW I FIT
INTO ALL THIS!

DANIEL,
CAN YOU BE
SO NAIVE?

DO YOU REALLY
THINK THAT IT WAS
AN ACCIDENT--
CHANCE, PERHAPS--
THAT BROUGHT YOU
IN CONTACT WITH
THE *GHOST RIDER*?
CAN YOU NOT LOOK
INSIDE YOURSELVES--
ALL OF YOU?!

CAN YOU NOT SEE
THIS PLACE THAT
I'M TALKING ABOUT?
SEE THE DESIRE THAT
YOU HAVE TO LET IT
EMERGE AND TAKE YOU
ALL TO A HIGHER
DESTINY?

JOIN ME NOW AND
I WILL SHOW YOU!



NO.

WHAT?
YOU
REJECT
ME?

I AM THE SON OF MEPHISTO--
YOUR WORLD'S DEVIL. I OFFER
YOU THE CHANCE TO BE RID
OF HIM, AND YOU DENY ME.



NO.



NO.

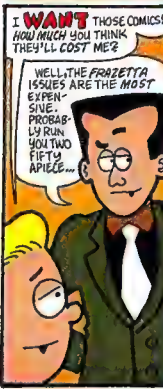
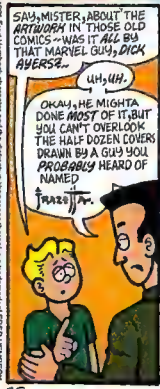
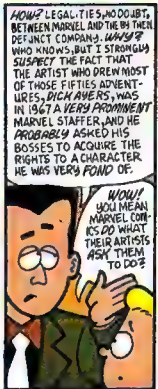


HE HAS SENT ME
AMONGST YOU HUMANS
AS PUNISHMENT FOR
CHALLENGING HIS
ARCHAIC WAYS.

HE WANTS ME
TO SEE THE ERROR OF
MY WAYS. HE WANTS ME
TO BECOME HIM--

**--AND I WILL
NOT HAVE IT!**

— and you should get it! **HEARTS OF DARKNESS** is on sale December 10th!

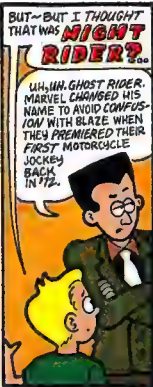


FRED NEWMAN, C. 1981 Fred Newman character and the distinctive advertising depicted is a trademark of FRED NEWMAN.



HUH?

JOHNNY BLAZE WASN'T THE ORIGINAL, KID. BACK IN JANUARY OF 1967, MARVEL BEGAN THE PUBLICATION OF 7 ISSUES OF THE **WESTERN GHOST RIDER**.



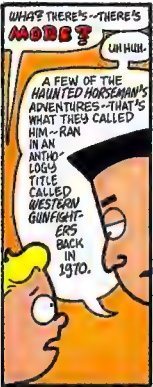
BUT-- BUT I THOUGHT THAT WAS **NIGHT RIDER?**

UH, UH. GHOST RIDER. MARVEL CHANGED HIS NAME TO AVOID CONFUSION WITH BLAZE WHEN THEY PREMIERED THEIR FIRST MOTORCYCLE JOCKEY BACK IN '72.



OKAY, 7 ISSUES -- **NO PROBLEM!** IT SHOULDN'T TAKE ME TOO LONG TO ROUND 'EM UP, AND **THEN** MY QUEST WILL DEFINITELY BE OVER!!

UH, UH.



WHAT'S THERE'S-- THERE'S **MORE?**

UH, HUH.

A FEW OF THE HAUNTED HORSEMAN'S ADVENTURES-- THAT'S WHAT THEY CALLED HIM-- RAN IN AN ANTHOLOGY TITLE CALLED **WESTERN GUNFIGHTERS** BACK IN 1970.



YOU REALIZE HOW HARD IT IS TO FIND THAT BOOK THESE DAYS? TRY GOING TO A COMICS CONVENTION AND ASKING A DEALER FOR **WESTERN GUNFIGHTERS**. HE'LL PROBABLY TRY TO SELL YOU A **BONANZA** VIDEOTAPE!

YOU DON'T KNOW ME, MISTER-- I'M DETERMINED I'LL TRACK 'EM DOWN, AND BEFORE YOU KNOW IT, I'LL HAVE **EVERY** GHOST RIDER COMIC EVER PUBLISHED!



"FRED HEMBECK DESTROYS THE MARVEL UNIVERSE!"

Oh.

THAT EXPLAINS IT...



OKAY, I'LL BITE-- HOW MANY ISSUES OF THIS ORIGINAL, ORIGINAL, **ORIGINAL** GHOST RIDER WERE THERE ANYWAY?

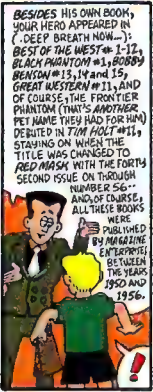
FOURTEEN. FROM 1950 TO 1964.

AND THAT SHOULD DO IT, RIGHT?

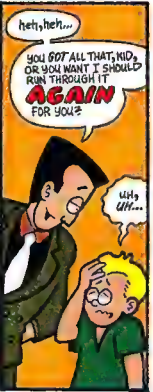


UH, UH.

WHY AM I **NOT** SURPRISED?



BESIDES HIS OWN BOOK, YOUR HERO APPEARED IN... (DEEP BREATH NOW...)... BEST OF THE WEST #1-12, BLACK PHANTOM #1, BOBBY BENDSON #13, 14 and 15, GREAT WESTERN #11, AND OF COURSE, THE FRONTIER PHANTOM (THAT'S ANOTHER PET NAME THEY HAD FOR HIM) DEBUTED IN **TIM FOLT** #11, STAYING ON WHEN THE TITLE WAS CHANGED TO **RED MASK** WITH THE FORTY SECOND ISSUE ON THROUGH NUMBER 56-- AND, OF COURSE, ALL THESE BOOKS WERE PUBLISHED BY MAGAZINE ENTERPRISES BETWEEN THE YEARS 1950 AND 1956.



heh, heh...

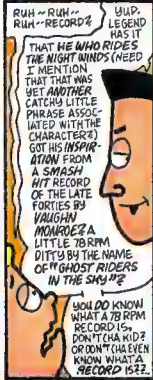
YOU GOT ALL THAT, KID? OR YOU WANT I SHOULD RUN THROUGH IT **AGAIN** FOR YOU?



IS... IS THAT IT, MISTER?

SURE, KID. THAT'S IT.

...EXCEPT FOR THE RECORD.



RUH-- RUH-- RECORD? UH, UH. LEGEND HAS IT

THAT HE WHO RIDES THE NIGHT WINDS (NEED I MENTION THAT THAT WAS YET ANOTHER CATCHY LITTLE PHRASE ASSOCIATED WITH THE CHARACTER?) GOT HIS INSPIRATION FROM A SMASH HIT RECORD OF THE LATE FORTIES BY VAUGHN MONROE? A LITTLE 78 RPM DISC BY THE NAME OF "GHOST RIDERS IN THE SKY"?

YOU DO KNOW WHAT A 78 RPM RECORD IS, DON'T CHA KID? OR DON'T CHA EVEN KNOW WHAT A RECORD IS?



HEY!

HEY, KID-- WHERE YA GOIN'??



I'M GOIN' BACK TO THE COMICS STORE, MISTER, TO SEE IF I CAN GET MY MONEY REFUNDED FOR THESE GHOST RIDER BOOKS.

Y'SEE, AFTER TALKING TO YOU, I'VE DECIDED IT MIGHT BE EASIER TO COLLECT SOMETHING A BIT **LESS** COMPLICATED--



-- LIKE THE **X-MEN!**

? MARVEL® TRIVIA ? QUIZ ?

Sigh... You know you've been reading comics too long when you're asked to profile the son of one of the comics artists you grew up idolizing! But John Romita, Jr. no longer lives in his father's shadow — his distinguished career spans well over a decade now, and includes Marvel's top characters! How much of it do you recall? Answers can be found on page 31!

—Brian Nelson

1. One of John's most craftsmanlike jobs, filled with amazing tension that never relied on fight sequences, was the bar-room conversation between:

- A) Matt Murdock and Number Nine
- B) Matt Murdock and Mephisto
- C) Foggy Nelson and the Kingpin
- D) Fraser Crane and Diane Chambers

2. Which character, a product of John's DAREDEVIL collaboration with Ann Nocenti, has an origin with roots nearly two thousand years in the past?

- A) Bullet
- B) Blackheart
- C) Typhoid Mary
- D) Comedian George Burns

3. John provided artwork for one of Marvel's most fallible heroes, STAR BRAND, whose real identity was:

- A) Jack Magniconte
- B) Keith Remsen
- C) Kenneth Connell
- D) Jim Shooter

4. John's debut penciling the X-Men coincided with what major event in the mutants' lives?

- A) Professor X asking Magneto to take over
- B) The honeymoon of Scott and Madeline
- C) Creation of Nimrod
- D) Leotard discounts

5. John pencilled in some of his real-life acquaintances as spectators in another bar scene, the barroom brawl between:

- A) Colossus and Juggernaut
- B) Wolverine and Hercules
- C) Wolverine and Paladin
- D) the Less Filling and Tastes Great Gangs

6. Amy Powell was one of the supporting characters John rendered in which series?

- A) IRON MAN
- B) UNCANNY X-MEN
- C) AMAZING SPIDER-MAN
- D) ALL MY CHILDREN

7. Perhaps more memorable than Amy, though, was John's design for one of the most distinctive villains of the 1980s:

- A) Hobgoblin
- B) Madcap
- C) Mojo
- D) Charles Keating



8. John's pencils may have been embellished by more inkers than any artist in the business, thanks to his pages in the OFFICIAL MARVEL TRY-OUT BOOK, in the story entitled:

- A) "Options"
- B) "Choices"
- C) "Personals"
- D) "Think You Can Do Better, Huh?"

9. Where was John proclaimed "Hunk of the Month"?

- A) in his last issue of IRON MAN
- B) on the Bullpen Bulletins page
- C) in New York Magazine
- D) in the lobby of Chippendale's

10. John's stint on IRON MAN included the revelation of Tony Stark's secret identity to:

- A) Bethany Cabe
- B) Jasper Sitwell

- C) Alex Van Tilburg
- D) Mike Wallace of "60 Minutes"

11. John's first complete comics story demonstrated the villainy of:

- A) Spymaster
- B) Obadiah Stane
- C) Titanium Man
- D) the U.S. Post Office Express Mail service

12. Of course we can't leave without making mention of John's father, Johnny Romita, whose long and illustrious career includes, among many other things, visually creating one of Marvel's most visual creations:

- A) Dagger
- B) the Enchantress
- C) Mary Jane Watson
- D) the Merry Marvel Marching Society flexidisc

"GREAT" MOMENTS IN MARVEL HISTORY

Sometimes our super heroes are called upon to wear costumes that are slightly different from what you're used to seeing them in. That's our topic this month, as we examine some great "Goofy Disguises" over the years.

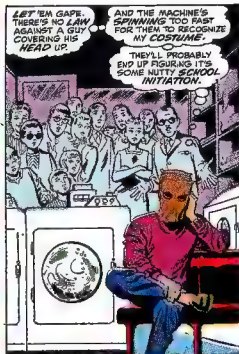


Say you're the Incredible Hulk. Say the whole country is looking for you. Say, you're tired of fighting, and want to hide out for a while. What do you do? What else — you join the circus (as shown in this scene from AVENGERS #1)!

Since the Hulk was undercover at the circus, he billed himself as "Mechano, the most powerful, lifelike robot on Earth." He must have read a classified ad somewhere that said, "Wanted: Robot clown who can juggle elephants and other circus animals. Apply within." Hulk's disguise fooled us mere mortals, but one of Ant-Man's ants caught on to the scam and alerted his boss. If not for the eagle-eye of an alert ant, the Avengers as we know them might not exist today! (And the Hulk might still be working for Ringling Brothers!)

Has Daredevil put on a little weight, and gotten shorter? No, that's not DD, but you're close — it's DD's pal, Foggy Nelson, masquerading as Daredevil, in this scene from DAREDEVIL #18! It seems Foggy wanted to impress Karen Page, so he figured the best way to do it was to pose as Daredevil and tackle one of DD's deadliest super villains (the Gladiator)!

That Foggy was never one of the brightest guys... (Did we mention that Foggy has never won a case?) Of course, dressing up as Daredevil may have worked in the sixties, but it takes a lot more to impress a girl today.



Is this scene from NOT BRAND ECCHH — Marvel's old humor mag from the sixties?

No, it's actually a scene from AMAZING SPIDER-MAN #82, in which ol' Spidey found himself about to make a TV appearance on The Midnight Show, when his worst nightmare came true: he didn't have a clean costume to wear! What's a super hero to do?

Thinking quickly, Spidey put a bag over his head, swung down to the local laundromat, and washed his costume! Fortunately for Spidey, nobody at the laundromat recognized him as Peter Parker, and his costume was clean in time for his big TV gig! It's just an example of Stan Lee and Johnny Romita showing off their wacky sides!

— "BIG BOUNCIN' OFF THE WALLS"
BARRY DUTTER

CAROL KALISH

1955-1991

Although her name was not a familiar one with most readers, Carol Kalish was a cornerstone for Marvel Comics throughout the 1980's. Thusly, our Marvel family was saddened by her sudden death on Thursday, September 4. Carol was Marvel's New Product Development Vice President, a brand new position created just for her to help make Marvel an even stronger force in the 1990's.

Born in Thailand in 1955, Ms. Kalish pursued a career in comic books as a result of her passion for the medium. She joined Marvel in 1982, as an assistant sales manager, eventually rising to the position of Vice President of Direct Sales. Carol is generally credited for the development of the direct market, and the comic book specialty shop.

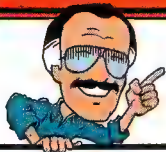
Her effect on the comic book industry is profound. Ten years ago, comic book stores were clearing houses for back-issues, little more than holding tanks for old magazines in-between the all too infrequent conventions. But due to the efforts of the Direct Sales team, and Carol in particular, the stores became stabilized by the steady flow of new product, and became perennial successes across the country.

Now, in 1991, Marvel's Direct Sales have overtaken the traditional newsstand sales, and still continue to thrive. And, since Marvel products are a majority of any store's inventory, the success for them can be attributed chiefly to Carol.

Her position as New Product Development was designed to create new Marvel products to appeal to both longtime readers, and to attract new readers into the fold. Her achievements in her brief tenure include the distribution of Marvel Trade Paperbacks to gift shops and toy stores, local school libraries, and major book distributors. She was also instrumental in the formation of Marvel's fan club, WAM!

Carol's effect upon the industry may never be paralleled. She was one of a kind.

STAN'S SOAPBOX



Hi, Heroes!

Welcome to another titillating tidbit concerning the transience of time! Here I sit, typing these sagacious sentences on September the 18th, while you're probably reading and treasuring each slaved-over syllable sometime in November! In other words, though we are communicating with each other at this very instant, we're really separated by a vast, unbridgeable chasm of two momentous months!

Yet, despite that staggering bit of inconsequential idiocy, I shall bravely disregard the dangers of any potential time paradox and continue this dramatic document just as though we're sitting face to face, occupying the same sector of the universe at the very same moment in time! After all, does not each and every Marvel madman have an almost sacred obligation to fearlessly forge ahead no matter the consequences?

Well, now that the heavy stuff is out of the way, it behooves us to take cognizance of the fact that November heralds the time of Thanksgiving. And what could be more in keeping with the spirit of the season than a beautiful, brand new Thanksgiving poem to gladden your heart, nourish your eyes and tickle your libido?

However, since we don't have a beautiful poem available, we'll just have to settle for your annual Stan Lee tribute to the season. I've wittily entitled it, "LET'S GIVE THANKS," mainly because that's what you'll do when you finally come to the end!

"LET'S GIVE THANKS!"

Let's give oceans of thanks
To our WRITERS, and how!
For their mastery of words
Like "Sock" "Bam" and "Pow"!

And thanks to our PENCILLERS
May their glory not fade.
They doodle all day
And for that they get paid!

See the nice INKERS!
Their every job is a rush!
But if you can't find them,
"Hey, I was cleaning my brush!"

Nor must we forget
Our EDITORS, too.
Always so hard at work,
Though no one knows what they do!

While thanking our COLORISTS,
We must ever beware.
If we should offend them,
They'll give Spidey green hair!

And to the LETTERERS, thanks,
But don't get their heads swelling.
Though we love their balloons,
We won't mention the spelling!

Thanks to our PREZ,
A great sonuvagun.
He looks after the business
While we're having fun!

And how about our VPs?
They've all got the smarts.
They too dabble in artwork —
Graphs, tables and charts!

A mighty Marvel salute
To our PRODUCTION STAFF.
While we take the credit
They take the gaff!

Sound off for the ASSISTANTS,
So eager and glowing.
Thanks to one and to all
Someone's gotta keep the place going!

See the COMIC BOOK STORES,
Thanks to them, last but not least,
For providing mankind
With our cultural feast!

And now for the best,
Which we saved for the end.
Thanks to YOU, cherished reader,
Our fan and our friend!



How about that! Kinda gets you where you live, right? I knew there wouldn't be a dry eye in the place!

Well, while you're in the throes of a deep emotional catharsis, it's only fitting for me to wend my way into the comicbook limbo from whence I've come. But it wouldn't be seemly to leave you without these seven scintillating words of ancient wisdom — "Omnia mutantur, nos et mutamur in illis!" — although, like most True Believers, you probably know them by heart!

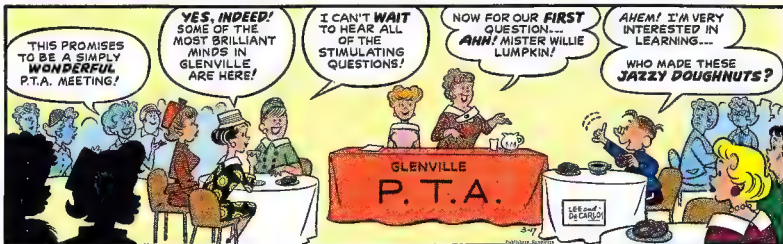
Excelsior!

Stan

STAN LEE

WILLIE LUMPKIN

© 1991 by Stan Lee and Dan DeCarlo





Part 2 of 2!

Note: Last issue, cub reporter Paul Curtis spoke with Dwight Zimmerman about WAM! Here's more!

MAM: Some people sent applications months before the kits were ready. What did they get for registering early?

DZ: A low membership number. It proves to their friends that they saw a good thing first.

MAM: Next year, will they have to register early again to keep their low numbers?

DZ: If you are #5003, you'll always be #5003 to WAM; it is non-transferrable.

MAM: Since WAM HQ's are the focus of WAM activities, how does the store owner fit into this? Organizer of events?

DZ: We're letting the comic store owners make their own rules and let us know that they're doing. What works in San Francisco may seem silly in Kansas City. What's really been fantastic for us has been how interested the retailers have been in this club, from the very first announcement. They leapt to taking the initiative in bringing WAM to their customers, and asking us for advice on how to do even more.

MAM: Has all this resulted in any new WAM items you can reveal?

DZ: We're working with one of Marvel's licensees to create an exclusive t-shirt which works with heat-sensitive inks, so that the image changes color. We won't tell you which characters will be involved, but take it from me, the fans will go wild! Eventually Marvel will have other heat-sensitive designs, but WAM members will get the first design available.

MAM: Are there any other exclusive items to tempt collectors?

DZ: There's the WAM watch, offered only in the first issue of the WAM Bulletin. It's limited to 5,000 pieces, each with a certificate of authenticity. The dial shows the WAM logo in 22 kt gold plate over .999 fine silver. A nice item.

MAM: Looks as if members should read the Bulletin carefully. Will it be available in comic stores?

DZ: No. It's an exclusive members-only publication. Each year we'll start the new volume with #1, since each year will have a new membership kit and a new logo to reflect the character we've centered on. We're hoping that members will be so enthusiastic, we'll have to move from the quarterly status to bi-monthly.

MAM: Who will be on next year's WAM logo?

DZ: It's a secret. Members will be told first, of course.

MAM: Since there will be such a strong difference between this year's kit and the next, will the first year's kit be very collectible?

DZ: We don't tell fans what to collect. We just try to make it fun. If they decide to collect it, that's a benefit; icing on the cake.

MAM: If there are no comic shops around, can a person still join WAM?

DZ: YES! Most people find out about it from their local comic shop, but it's only for them. That's why we're making WAM announcements in our comics, and why

we rely on our members to recruit by word-of-mouth. You see, WAM really means "Wild Agents of Marvel." When you join, you become a secret agent whose task is to bring other fans into the club, to make them aware of it. It becomes a duty to let them know about it and spread the word.

MAM: If a person wants to join, but lacks an application blank, where should the \$12.99 be sent?

DZ: Send it to WAM, PO Box 369, North Reading, MA 01864, or to the Marvel offices here in New York. Either way, it'll be processed just as quickly.

MAM: Aren't the offices swamped with applications?

DZ: We can handle it. The only problem tends to be if the person sending in the application forgets some vital piece of information in the first wave of enthusiasm. We had one with an address, but no name (we wrote to ask for the member's name), and one from Armando Covarrubiaz, who sent a money order, but no address. Where are you, Armando? Shows you the sort of enthusiasm we're getting every day.

MAM: Do you get cases where people come directly to the Marvel offices to sign up?

DZ: Sure do! We've had cases where we've met groups of people at Marvel's reception desk and signed them up on the spot. It's great! I was at a convention a short time ago; fans couldn't get enough information about it. We're making plans right now to arrange for a major WAM presence at conventions. Not just the ones which Marvel attends, but at others as well. There's a WAM program being designed to reach all conventions across the country; we know there are a lot of fans we're just not reaching yet. If you're a Marvel fan, no matter where you live, WAM is gonna find you.

ENLIST TODAY FOR JUST \$12.99!

(Please print)

Name _____

Address _____

City _____ State _____ Zip _____

Age _____ Sex ☐ M ☐ F

Enclose a check or money order payable in U.S. Funds to **WAM**. Or charge your membership to **VISA** or **MASTERCARD**:

Charge my:

☐ **VISA**

☐ **MASTERCARD**

Account # _____

Expiration Date _____

Signature _____

Allow 10-12 weeks for delivery. Canadian and Foreign members: Add \$4.00 in U.S. Funds.

Fill out this card
and mail it in an
envelope to: **WAM**
PO. BOX 369
NORTH READING,
MA 01864

**SIGN
ME UP!
I WANT
TO BE
A WILD
AGENT OF
MARVEL!**

MARVEL[®] LICENSING

SUPER HERO ACTION FIGURES

Mutie-lovers aren't the only ones who can get in on the action figure fun this year! In addition to launching the new X-Men figures (as reported in MARVEL AGE #103), the titanic toy tinkerers of Toy Biz have come back in 1991 with an all-new line of super hero action figures, too! The Classic Super Hero line features Iron Man, Thor, Green Goblin, Venom, a new Punisher and not one, but two new Spider-Man figures!



We could describe all the neat features, like how Thor can throw his hammer, how you can take off Iron Man's armor, how Green Goblin can throw his pumpkin bombs, how Venom's costume can actually ooze (you'll love it), the machine-gun sound from Punisher and how the Spider-Man figures can shoot webs and climb up webbing — and the weapons-packed Punisher van, but why talk about these neat things when we can actually show you the features with an exclusive look at these pulse-pounding production sketches that show how all the action figures work!

If you think these sketches are wild, wait'll you see the real things at toy stores and comic book specialty shops. And don't worry about having long to wait, because they should be in stores everywhere almost by the time that you see this! Enjoy!

— Dwight Jon Zimmerman

MARK'S REMARKS



Once upon a time a kid built a sandbox. It was pretty nifty. It had a lot of things in it that no one thought to put in a sandbox before. And the kid was a real genius when it came to building things out of sand inside it—elaborate castles and roadwork and landscapes. Perhaps best of all, the sandbox was tidy and free of the sort of contamination that can creep in if you're not careful—you know, mud, litter, weeds, junk like that. It could remain this nice and tidy because it was essentially a one-kid sandbox. There was only room for one person to play in it and that was of course the kid who built it.

There came a time, however, when that master sandbox-builder got tired of playing by himself and decided to invite other kids in. He had to expand the sandbox a bit to make room for them, of course, annexing new wings to the basic structure. But the new wings were as carefully designed and crafted as the core structure, so the whole thing still looked cool. And he was very careful screening the kids he let in, impressing upon them the rules of the sandbox. The first and most important rule was: No messing up what he or anyone else builds in here. You can build on it, improve upon it, but you mustn't tear anything down that's there. The other kids agreed to his rules of course, because this was definitely the coolest sandbox in town.

In time, the kid who built it lost interest in the sandbox—hey, it was a lot of upkeep and he had been at it a whole lot of years, so he decided to open it up to a few others, give it to another kid for supervision, and just check in on it from time to time in an advisory capacity. Supervising the sandbox was no picnic, not half as fun as just playing in it, and so the first supervisor left in a few years, and another had to be appointed, then another, and another, as each took his turn overseeing the coolest sandbox ever built and then opted to move on.

Years have passed, the sandbox has thrived and grown, and a lot of kids have been given a chance to play in it and leave their indelible marks upon the edifices within. By now, the master sandbox-builder is way out of the picture, having moved to another part of the country, and the supervision for the sandbox has been left entirely up to others. But despite its expansion, the sandbox remains such a wonderful place of work that it virtually inspires reverence



in its supervisors. Thus the sandbox remains not only the coolest structure of its sort, it is now one of the most elaborate.

The sandbox-builder in the above parable is Stan Lee, the sandbox is the Marvel Universe. And right now the supervisor is editor in chief Tom DeFalco and I am his right hand man, the designated custodian of the coolest and most elaborate sandbox devised by man.

I want to share with you some observations from inside the sandbox, first as a mere player in it, then as its prime custodian.

I love the Marvel Universe. There's nothing else in all of literature like it. It's got slews of great characters, interesting places, and a fascinating infrastructure. I love toiling in it, being a part of the gestalt intelligence that shapes it. Frequently I hear writers (usually those for other sandboxes—uh, companies) complain that a continuous, consistent universe is confining, ridiculous, and anti-creative. I say to 'em: Then go play someplace else! I find the continuity and

consistency exhilarating, challenging, and an impetus to creativity. Consistency is not a straitjacket—it's a rocket-pack! One that may be a bear to master, but when you get the hang of it, it enables you to go higher and farther than you would otherwise have been able.

My major credo as one of the players in the sandbox is and always has been this: "Leave your corner of the sandbox in better shape than you found it." When I inherited a small corner of the sandbox, let's say the CAPTAIN AMERICA corner, I began by looking at everything in that corner—namely, all the characters that had appeared in the run of the book so far, and then sat there trying to figure out what to do with them. Some writers are content to build an excellent looking wing on the castle in their corner of the sandbox without taking into regard the castle as a whole. Consequently, a Gothic looking castle will suddenly find itself with an art deco style wing, one that is truly exquisite in its art deco-ness, but looks way out of place tacked



onto the Gothic structure. That's not my way. I try to gear all of my contributions to the architecture of the wing I inherited so that they blend aesthetically with the structure as a whole.

When I made my initial preparations to write CAPTAIN AMERICA, I looked at my villains and supporting cast and found that the former was severely lacking while the latter tended to detract from rather than enhance what I identified as one of the earmarks of the character (all-out action). For brevity's sake, let me just discuss the villains here: The Red Skull had just been put to rest in a dramatic, well-crafted story so I wasn't about to bring him back till some time passed and I had a believable way. Besides him, who are Cap's main villains? Let's see, there's Batroc — a good sparring partner but not exactly a world-class menace, the Viper — who'd been appearing more in other books than in CAP the last few years, Baron Zemo — who the Skull made pathetic-seeming in the aforementioned storyline, Dr. Faustus — fine for the offbeat tale of psycho-warfare now and then... and that's about it. Four good reusable villains — each with baggage — is all CAP had to show for twenty-odd years of his own title?!

The first job I set for myself was building a solid rogues' gallery of reusable villains for Cap. I did this by categorizing

everyone Cap fought in his entire run to date according to their basic type (e.g., mastermind, mad scientist, robot, alien, non-powered athlete, etc.) and then determining which niches weren't filled that should be dealing with a protagonist like Cap. Many villains to fill these niches were created from scratch, others were appropriated (with permission) from other series (Cobra first appeared in THOR, for instance), and a few more were less-than-stellar villains who premiered in CAP who were given a dusting off and sprucing up (the one-shot Scarbo became Minister Blood, for instance). I've been on CAP for ninety issues now (longer than any other writer since he got his own strip in 1965) and what I have to show for my stint is a solid rogues' gallery of at least twelve strong distinct reusable villains. The next person to play in this corner of the sandbox when I finally tire of it (don't hold your breath) is going to find it in better shape than I found it.

I truly believe that tending to the greater needs of the book as a whole is of equal importance to providing good entertaining stories. These priorities are hardly mutually exclusive, and yet how many times have you read a story where a writer crafts a good dramatic tale but leaves a character in worse shape than how he or she found him (dead, retired, swearing to never be interesting again,

etc.)? I've lost count myself. I'm not saying I'm perfect, and I've never diminished a character's cachet in the process of using him (I did a bad number on Turner D. Century, for instance), but I am always conscious of the greater good beyond the needs of any single story whenever I handle a character.

Know what? I have two other credos to write by besides the one I just mentioned. (Surely by now you folks realize all my rules come in threes.) My second credo is my Conservation of Characters principle. Briefly stated: "Never create a new character when there is a pre-existent character who can serve the same purpose." Personally, I hate needless replication, two characters who have virtually the same shtick. This is not only a waste of effort on the second "creator's" part, it is also an imposition on the integrity of the fictional universe! Once a character is brought into existence, he exists and cannot be made to un-exist. Killing the character won't help blot his existence from the record, it'll just give him an entry in the Book of the Dead (till some unscrupulous writer brings him back!). I'm truly bothered by the existence of these one-shot ripoffs, and I know some of you are, too. We know they're out there, taking up space, waiting their turn to come back — it drives me nuts. Sometimes, folks, it takes more creativity NOT to create a character. Ponder that one.

My third credo relates to my second: "If you feel you have to change more than half of the things about a pre-existing character in order to make him useful, just create a new character." I don't know about you, but I hate character overhauls so extensive there's nothing left of the old character. I don't mind costume updates, name changes, or power enhancements, but if you have to do all three, I'd rather see a new character (provided of course that new character doesn't replicate another existing character). I've done a number of revisions on pre-existing characters myself. For instance, I turned a one-shot female hypnotist named Suprema into Mother Night (she still has hypnotic powers), I designed Darkstar's current costume, and I was instrumental in bringing about the following name changes to characters I didn't create: the Huntress to Mockingbird, the Whizzer to Speed Demon, Wundarr to the Aquarian, Eros to Starfox, Power Man to Goliath, Black Goliath to Giant-Man, and Cobra to King Cobra, to name just a few. In all of these cases, I had what I feel are strong, justifiable reasons for "improving" on someone else's character. You look at them before and after — you tell me if you agree.

I wanted to go into my role as the prime custodian of the sandbox — but as usual I'm running long already and have a whole lot to say. So let's save it for next time, huh? Till then, enjoy the sand!

— Mark Gruenwald
25



fles Batroc the Leaper, and with the help of the female agent, saves the city and recovers the deadly element. . .not before it infects the girl though. She disappears, with Cap never knowing if she was his wartime sweetie or not.

Episode #4/#6110-6112

The Origin of Captain America (pt. I)
Wreckers Among Us (pt. II)
Enter the Red Skull (pt. III)

The familiar origin story with Steve Rogers as part of the Operation: Rebirth project. As Captain America, Steve is later joined by Bucky Barnes, blowing up an enemy sub and unmasking the mysterious Omar and Sando, a pair of psychic charlatans working for the Red Skull. Cap and Bucky save Army Major Cory Curtis's life and battle the Red Skull, but the evil man escapes to fight another day.

Episode #5/#6113-6115

Midnight at Greymore Castle (pt. I)
If This Be Treason (pt. II)

When You Lie Down With Dogs (pt. III)
Bucky is captured by the traitorous Dr. Rawling in a plot to lure Cap to Greymoor Castle. When Cap tries to rescue Bucky, he's knocked out by sleep gas, even when warned by Rawlings's sister Celia. A Nazi Major puts Cap, Bucky, and Celia on a rocket, but with the help of the remorseful Rawlings, and the sacrifice of Celia, Cap is able to defeat the Nazis and save his Army unit.

Episode #6/#6116-6118

The Return of Captain America (pt. I)
The Search (pt. II)
To Live Again (pt. III)

A submarine piloted by Thor, Iron Man, Giant Man, and the Wasp, comes across the frozen body of Captain America. At the dock, the Avengers are turned to stone statues, and a young Rick Jones must aid Cap in rescuing the Avengers! Cap is then introduced into the ranks of the Avengers!

Episode #7/#6119-6121

Revenge of Captain America (pt. 1)
The Trap Is Sprung (pt. II)
So Dies a Villain (pt. III)
Cap is angry when Rick Jones wears

of *Suspense* and *Avengers* comics drawn by Jack Kirby.

Episode #1/#6101-6103

The Sleeper Shall Awake (pt. I)
Where Walks the Sleeper (pt. II)
The Final Sleep (pt. III)

Reminiscing about a World War II battle against the Red Skull, Captain America realizes that the Red Skull's long ago threat of giant Sleeper robots is about to come true. Cap fights against the first Sleeper, then the second awakens and Cap faces double trouble. With the help of Army General Logan, Cap almost prevents the third Sleeper from joining with the others, but must make a final stand against the trio near the North Pole!

Episode #2/#6104-6106

Zemo and the Masters of Evil (pt. I)
Zemo Strikes (pt. II)
The Fury of Zemo (pt. II)

Finding that Cap is alive once again, Baron Zemo sends three villains after the patriotic hero. The Black Knight, the Melter, and Radioactive Man do battle in New York with Cap, Thor, and Iron Man, menacing them with a super-strong gluey paste. When Cap replaces Zemo's unbreakable glue with a super dissolver, he gains the upper hand and Zemo is defeated.

Episode #3/#6101-6103

The Girl from Cap's Past (pt. I)
The Stage Is Set (pt. II)
Thirty Minutes To Live (pt. III)

Cap remembers an amnesiac girl he loved who was lost in the war. In the present, a female S.H.I.E.L.D. agent (who looks just like Cap's girlfriend) is duped into helping sinister men destroy New York with Inferno-42, the most destructive element of all time. Cap bat-

Welcome back to *Reel Marvel*, the column which focuses on Marvel's rich history of television and movie adaptations, both past, present, and future.

The next five *Reel Marvel* columns (#108-112) will be a comprehensive guide to the 1965 *Marvel Super-Heroes* shows all adapted directly from the comics of the day. Despite their limited animation, the shows have a cult following and video collectors and traders covet new and better copies of the many episodes.

Grant Simmons and Robert Lawrence joined together in 1965 as Grant-Lawrence to produce the animated adventures of the *Marvel Super-Heroes*. The show premiered as a Saturday show on September 2, 1966 in Los Angeles, but was picked up as a daily show on the 12th in Chicago and other stations. *Captain America* was Monday, the *Incredible Hulk* was Tuesday, *Iron Man* was Wednesday, *Mighty Thor* was Thursday, (naturally), and *Sub-Mariner* was Friday.

The cartoons were very limited in their animation, produced through a process called Xerography. Artwork was transferred directly from Marvel comics onto the animation cells, and then given a slight movement by jiggling the cell or sliding it across a background. Despite the cheap process, the show became a major hit, and still remains in syndication today.

Each show had thirteen three-chapter episodes. Each chapter had its own title, and was six minutes long. The *Captain America* stories were taken from *Tales*

Bucky's costume, but he soon has other things on his mind when Baron's Zemo strikes again. Zemo takes Rick hostage, and Cap rescues him and destroys Zemo's castle stronghold. In the ensuing battle, Zemo is seemingly buried under tons of boulders, and Bucky's death is averted.

Episode #8/#6122-6124

The Sentinel and the Spy (pt. I)

The Fantastic Origin of the Red Skull (pt. II)

Lest Tyranny Triumph (pt. III)

The Red Skull plots to steal Project Vanish, the allies' secret disintegrator ray. Cap and Bucky are captured by the Skull, along with the ray. The Skull tells Cap of his origin, before chemically brainwashing him. It's up to Bucky to escape from a firing squad and stop Cap from killing a top military commander.

Episode #9/#6125-6127

The Red Skull Lives (pt. I)

He Who Holds The Cosmic Cube (pt. II)

The Red Skull Supreme (pt. III)

Cap thinks he's seeing things and going crazy, but it's really the Red Skull's hypno-helmet. The Skull explains that he's been in suspended animation for twenty years, and tries to hypnotize Cap. Though that doesn't work, an A.I.M. villain brings the Red Skull the powerful Cosmic Cube, and a major battle between Cap and Skull ensues.

Episode #10/#6128-6130

When the Commissar Commands (pt. I)

Doorway to Doom (pt. II)

Duel or Die (pt. III)

Cap tells the three newest Avengers, Quicksilver, Scarlet Witch, and Hawkeye, that he's thinking of retiring, but when the giant Commissar terrorizes the puppet state of Sincong, the heroes come to help! Things go well at first, but the Scarlet Witch is captured and the others are rendered unconscious by gas. The Commissar joins in personal combat against each of the Avengers, but Cap and the Witch reveal that he is a robot and defeat him.

Episode #11/#6131-6133

Let the Past Be Done (pt. I)

The Mystery of the Inconceivable Adaptoid (pt. II)

The Super Adaptoid (pt. III)

Cap is drugged by the Adaptoid, who has taken the form of Jarvis, the Avengers' butler. Though he takes Cap's form, our hero defeats the Adaptoid, only to have the android soak up the powers of the Avengers! Cap battles the now Super-Adaptoid, and triumphs over the sea.

Episode #12/#6134-6136

The Bitter Taste of Defeat (pt. I)

Sorcery's Triumph (pt. II)

The Road Back (pt. III)

The Avengers are under a spell cast by the Enchantress, and the police order them to disband. When her partner, Power Man, defeats Hawkeye, he almost gets Cap as well. Together, Cap and Hawkeye defeat Power Man and



SPECIAL TRIPLE-SIZED 50th ANNIVERSARY ISSUE!



extract a confession from him. The Enchantress conjures herself and Power Man away, but the Avengers are a team once again!

Episode #13/#6137-6139

The Coming of... The Swordsman (pt. I)

Vengeance Is Ours (pt. II)

Emissary of Destruction (pt. III)

The Swordsman fight Scarlet Witch and Quicksilver under pretenses of joining the Avengers, but Cap finds out he has a shady background. In a pitched battle, the Swordsman is brought across the world by the Mandarin and told to destroy the Avengers Headquarters! Through one of the Mandarin's illusions, the Swordsman is sworn in as an Avenger and plants a bomb, but he eventually helps save the team and vows to return when he's worthy to become a member for real.

Captain America and the Avengers went on to appear in other *Marvel Super-Heroes* cartoons, most notably in the *Iron Man* stories. *Captain America* fans wishing to view the shows can find episodes #4 and 5 on the *Captain America* tape of Best Video's new *Marvel Comics* line, available at your local video or department stores. Episodes #1, 4, 8, and 9 are on volumes #21, 3 and 18, respectively, of the 24-volume *Marvel Comics Library* set released by Prism Video five years ago. Although they are out of print, many rental stores still stock them.

Next month, we continue our guide to the *Marvel Super-Heroes* with all the episodes of the man who ain't no monster clown... just the ever-lovin' Hulk! Be here and get ready to be belted by Gamma rays, next month in *Reel Marvel!*

Epic Comics, under the stalwart leadership of editor-in-chief Archie Goodwin, really came into its own in 1985. The previous year had seen less than a handful of regular series from Marvel's creator-owned imprint. But now a veritable host of both ongoing and limited series made Epic one of comics' most exciting places.

The flagship magazine of the line, EPIC ILLUSTRATED, featured work in 1985 from writers and artists including Jeff Jones, Jim Starlin, Elaine Lee, Charles Vess, Kent Williams, and Rick Veitch. Dave Sim's Cerebus the Aardvark put in an appearance, the creations of Vaughn and Mark Bode frolicked in "Cobalt 60," and Tim Conrad wove baroque fantasy in the serial "Toadsworld." Attracting the most notice in fandom, however, was John Byrne's enigmatic, unfinished saga, "The Last Galactus Story."

DREADSTAR, one of the original stars of EPIC ILLUSTRATED, continued to wage war against both the Monarchy and the Instrumentality in his own direct-sales series, while his adventures were reprinted for the newsstand market in DREADSTAR AND COMPANY. Vanth left behind his grey, hooded fighting togs for a more streamlined, heroic look. And the change was accompanied by a revamp of his powers, as he fought his way back from death at the hands of the Lord Papa! Infra Red, Ultra Violet, and the diabolical Doctor Mezlo also kept Vanth from spending too much time in the intergalactic pool hall.

Interstellar exploits were also the stock in trade of ALIEN LEGION, SWORDS OF THE SWASHBUCKLERS, and STARSTRUCK. The first series continued the exploits of Captain Sangar and Nomad Squadron against the cosmic aggression of the Harklions. And Marvel Graphic Novels were the launching pads for the other two series — The Bill Mantlo/Jackson Guice extravaganza of the pirate queen of space, and the wry, explosive Elaine Lee/Mike Kaluta adventure serial based on Elaine's avant-garde play.

Other Marvel Graphic Novels of 1985 focused not on new concepts, but rather on established Marvel stars and concepts. "THE ALADDIN EFFECT" provided the origin of Holly-Ann Ember, whose super powers might someday put her in the same league as her idols, Storm, She-Hulk, Tigra, and the Wasp. Those who longed for more Tales of Asgard got their wish in "THE RAVEN



TM & © 1985 Steve Englehart. All rights reserved.

BANNER," a magical mythical tour by Alan Zelenetz and Charles Vess.

The Avengers and Spider-Man grappled with a toweringly infernal foe, in "REVENGE OF THE LIVING MONOLITH." Conan the Barbarian starred in feature-length action against "THE WITCH QUEEN OF ACHERON." And John Byrne portrayed the sensational She-Hulk battling cockroaches aboard the SHIELD helicopter — and this was *before* he decided he'd only have her battle silly enemies!

VOID INDIGO, another spin-off from Marvel Graphic Novels enjoyed only short-lived success, meeting cancellation after only two issues. Yet this Steve Gerber/Val Mayerik collaboration retains interest for its daring and explicit storyline of an alien on Earth seeking vengeance for his earlier incarnation. And when one considers that the story was originally pitched to DC as a way to revitalize Hawkman, it's doubly intriguing to speculate on what might have been. . .

Two fan-favorites came to Marvel for the chance at wider newsstand distribution under the Epic banner. Sergio Aragones, whose GROO THE WANDERER arguably proved that creator-owned comics could be a viable indus-

try, starred the cheese dip in a new series which is still running strong today, while Wendy and Richard Pini's ELQUEST reached a whole new audience in four-color reprints of their fabulous fantasy sagas.

Fantasy provided one of the mainstays of Epic Comics, in several limited series that carved for themselves significant niches in comics history. Years before Kevin Costner got a shag haircut and romped through Nottingham as Robin Hood, Chris Claremont and John Bolton created THE BLACK DRAGON, a spell-binding tale of heroism and sorcery in the same era. Against a backdrop of characters including Eleanor of Aquitaine, Robin Hood, and Morgan Le Fay, the warrior-errant James Dunreith battled to save the land from evils both mortal and immortal!

MOONSHADOW, the 12-part tale that was equal parts Dickens, Voltaire, Joseph Heller, and Douglas Adams, debuted from the fevered brains of J. Marc DeMattaie and John Jay Muth. The young hero, whose father was an inscrutable alien and whose mother was a 60s flower child, became one of the most popular Epic stars; the trade paperback compilation of this series

MARVEL® COMICS PRICE GUIDE

Someday Archie Goodwin might be taking his family into your local comics specialty shop — it could happen! And when it does, you'll want to be prepared with a back issue of Epic Comics for him to sign! Here's what the issues we covered this month will cost you (assuming Archie doesn't also charge you for the autograph), according to THE OFFICIAL OVERSTREET COMIC BOOK PRICE GUIDE #20. But remember, this is only a guide. Actual prices may vary, and should be lower for copies in fair or poor condition.



may still be at your local comics specialty shop!

Steve Englehart's **COYOTE** made history, too, for introducing a new artist to the professional comics world: Todd McFarlane! Chronicling the back-up adventures of Scorpio Rose (a heroine who looked suspiciously familiar to longtime comics readers), Englehart and McFarlane told exotic tales of the occult, while in the book's main feature, the trickster of the Native Americans outwitted the Djinn, the conquering schemes of the Venusians, and both of his lovers, coyote-woman Tally and soviet spy Slash!

Native Americans were also the stars of **TIMESPIRITS**, a very special Epic series from the imaginations of Steve Perry and Tom Yeates. Doot of the Wawenoc and Cusick the Tuscarora were shamans skipping through time, encountering sea serpents, Vikings, wizards, dinosaurs, talking fish, pirates, Vietnam vets, and even the ghost of Jimi Hendrix!

The Timespirits, however, traveled only in recorded history. Some Epic series transpired in eras as yet unrecorded! **CRASH RYAN**, for example, presented a view from writer/artist Ron

Harris of aerial combat as it would have been if the fantastic flying machines dreamed up by scientific visionaries had really been manufactured. A rare combination of science fiction and 1940s movie serials, **CRASH RYAN** was the sort of very unique property in which Epic Comics excelled.

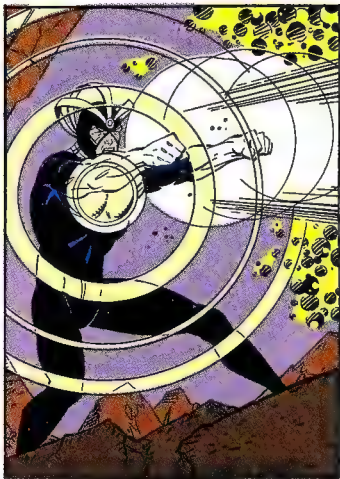
Another series set in an age undreamed of was **SISTERHOOD OF STEEL**, which became such a cult success that it inspired a fan club and newsletter. Christy Marx and Mike Vosburg were the creators behind this swashbuckling account of a band of female mercenaries, among whom the impetuous Boronwe had found a new home. In the near future, meanwhile, Rick Veitch's **THE ONE** featured an unforgettable quirky tale of apocalypse in six parts. An enigmatic figure born at the height of nuclear tensions brought new meaning to the Cold War, behind some of the most innovative covers ever to grace a comic book.

Next month we'll return to the mainstream Marvel Universe, with a profile of the solo super heroes cavorting in the wake of the Secret Wars! See ya then!

Brian Nelson

CONDITION Good Fine Mint

■ ALIEN LEGION			
5	.35	1.00	2.00
6-10	.30	.85	1.70
■ BLACK DRAGON			
1	.70	2.00	4.00
2-6	.35	1.00	2.00
■ COYOTE			
9-10	.25	.75	1.50
11-14 (first Todd McFarlane art)	.50	1.50	3.00
■ CRASH RYAN			
2-4	.25	.75	1.50
■ DREADSTAR			
15-21	.30	.90	1.80
■ DREADSTAR AND COMPANY			
1-5	.50	1.00	
■ ELFQUEST			
1	.85	2.50	5.00
2-5	.50	1.50	3.00
■ EPIC ILLUSTRATED			
27-32	.40	1.25	2.50
■ GROO			
1	2.00	6.00	12.00
2	1.50	4.50	9.00
3-5	1.00	3.00	6.00
6-10	.75	2.25	4.50
■ MARVEL GRAPHIC NOVELS			
14-18	1.00	3.00	6.00
■ MOONSHADOW			
1	.85	2.50	5.00
2-4	.50	1.50	3.00
■ THE ONE			
1-2	.25	.75	1.50
■ SISTERHOOD OF STEEL			
1	.35	1.10	2.20
2-6	.30	.90	1.80
■ STARSTRUCK			
1-4	.25	.75	1.50
■ SWORDS OF THE SWASHBUCKLERS			
1-3	.25	.80	1.60
■ TIME SPIRITS			
1	.30	.90	1.80
2-6	.25	.75	1.50
■ VOID INDIGO			
1-2	.25	.75	1.50



IS IT LIVE?

or

IS IT MARVEL?

Send your letters to: **MARVEL AGE MAGAZINE**, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

Attention correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info on request!

This month's pre-recorded letter column title comes to us straight from our silver-throated pal, Adam Castro. And you know, if you read Adam's title in a high enough voice, you might even manage to shatter a glass or two! Thanks a lot, Adam — you've given us a new hobby!

Before we clean up all the shards of broken glass and move on to this month's letters, though, we just want to take a second to remind everyone else out there that we still need a spiffy new title for this column every single month. So what are you waiting for? Think 'em up, write 'em down, and send those ideas on in! If we use one of them, we'll even thank you right here in hi-fi black and white. Better hurry, though — before long, this column may be available only on compact discs!

Dear Marvel,

I'm addressing the issue of teleportation. It seems to me that everyone teleports these days. There was a time when this was unique, but now, characters teleport everywhere and can teleport in every book. A few examples of teleportation devices are the Viper's ring, Cable's bodyslider, Copperhead's cloak, Deadpool's personal 'porter, the Yakuza Cyberpunks' systems, and many other abuses of this power. There are also a lot of characters who can teleport whole teams: Gateway, Lila Cheney, Laura Dean, Widget, Magik (formerly), Pipeline, Lockjaw, and who knows who else. The majority of these people are mutants, which means that it's the mutant books that abuse teleportation the most.

If Viper can teleport anytime she wants to with a stupid little ring, then characters like Nightcrawler or Solo are reduced to practically nothing as compared to other super heroes. Let's see less of this abuse, please, so as not to make these characters less cool.

Robert J. Beachler
1402 E. Guadalupe, #224
Phoenix, AZ 85283

Actually, there's a greater danger than just making the characters less cool, Robert. If too many more teleports show up, just imagine what that'll do to rush hour in the Marvel Universe!

Dear Marvel Age,

I bought issue #13 of the first series of **MARVEL SUPER HEROES**. There was a Captain America story in it reprinted from 1954. When I read the story, I thought it was the second Captain America and Bucky. Then I read the story. In the second panel of the story, it says, "At Prof. Steve Rogers' quarters at the Lee School..." The panel also has Bucky saying, "Steve, did you see this in the paper?" Now, wait one second... I thought that the closing days of World War II were in late 1945, early 1946. If this was printed in 1954, it had to be the second Captain America and Bucky.

So then I bought **MARVEL SUPER HEROES** #12 to try to figure out this mystery. I read the Captain America story in this issue, and behold, it was Steve Rogers and Bucky Barnes! But to my amazement, they were fighting in the Korean War! That sure blew my mind. The Korean War? That was a little while after World War II, don't you think?

Now, I know it wasn't Mighty Marvel who printed this, so it wasn't your mistake. After some extensive research into my library of Marvel Comics, I looked at **THE AVENGERS** #4, and Captain America said that more than twenty years ago, Bucky had died. Now, since that book was printed in 1964, that means he had to have died before 1944.

Since then, I have bought **CAPTAIN AMERICA: THE CLASSIC YEARS**. I read every story in it and it didn't answer my question. After all this, I still can't find the answer so I turned to my last resort: write to **MARVEL AGE**. I know you guys can help me with this. Who is the man in **MARVEL SUPER HEROES** #s 12 and 13? Also, in what year and in what issue did the tragic events of the death of Bucky Barnes and the freezing of Captain America take place? I would really appreciate an answer.

So until Bucky is found in the Atlantic Ocean in suspended animation, Make Mine Marvel!

Kevin Barry
4 Trotting Dr.
Chester, NY 10918

Gee, Kevin, we'd be happy to answer your questions, but actually, you've done it for us! As you've observed, it was indeed the closing days of World War II when Bucky died and Cap was thrown into suspended animation. That tale wasn't revealed until the 1960s, though, when Cap reappeared for the first time in **THE AVENGERS** #4.

So who were the Cap and Bucky who appeared during the 'Fifties?

Well, you've answered that one already, too! You see, some years after Cap and Bucky vanished, one of Cap's greatest fans managed to re-discover the super-soldier serum that first created the good Captain. He adopted the name "Steve Rogers" (in tribute to the first Cap), injected the serum into himself and a young friend (another Cap fan, who'd taken to calling himself "Bucky"), and took to fighting crime and Communists in a familiar, star-spangled costume. You can find the whole story in **CAPTAIN AMERICA AND THE FALCON** #s 153-155, but the bottom line is that, yes, those 1950s stories did feature this latter team.

Incidentally, the 1950s Bucky is still running around today. Only you may not have recognized him, because nowadays, he wears leather, carries a gun, and goes by the name of Nomad! Once you're done looking at his old adventures in the two-volume **CAPTAIN AMERICA: THE CLASSIC YEARS** set, you might want to check out the four-issue **NOMAD Limited Series** that appeared a year or so ago, and the new **NOMAD** which hits the stands in early 1992! Boy, they grow up so fast, don't they?

Look — there's yellow right here in River City! That's yellow with a capital "Y," and that rhymes with "L," and that stands for **LETTER OF THE MONTH!**

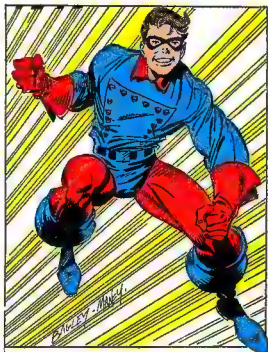
Okay, so "Y" doesn't rhyme with "L," but hey, it did help us introduce this month's Letter of the Month. Yup, just like always, we've sorted through our vast stacks of mail, chosen a letter that we think will be of particular interest to Marvelites far and wide, and printed it against a snappy yellow background that never goes out of style. This time around, our Letter of the Month addresses an issue that should be of interest to just about all of our faithful correspondents out there...

Dear MARVEL AGE,

I have recently begun to write in to the letter columns of the comics I collect. However, it is becoming very expensive to send so many letters separately. How does the mail get sorted? Can I send multiple letters in one large envelope addressed to "Marvel Comics?" Or must I send a separate envelope for each title?

Michael J. Church
3311 Moylan Dr.
Bowie, MD 20715-16198

No need to spend the last of your milk money, Michael; you certainly can send letters to more than one Marvel title in the same envelope. Just make sure that you mark each letter clearly so that we know where it's supposed to go. You might also



want to write down the names of all of the relevant letter columns when you address the envelope as well, to make sure that the letters aren't all forwarded to a single letter column by accident. For instance, you might want to address your envelope to "The Spider's Web, Knight Lines, and Strange Mails, c/o Marvel Comics Group" to ensure that your letters don't all go to the person who's writing the "Spider's Web" column. We'll be happy to pass it along to the right place. But not all of our letter columns are written in the Marvel offices (for instance, this particular column is being typed by MARVEL AGE Contributing Editor Sholly Fisch, surrounded by the comfort and splendor of his living room sofa), so the extra step can delay the process a bit.

In fact, while we're on the topic, here are a few other things you might want to keep in mind when writing a letter that's intended for publication. Of course, following these guidelines won't *guarantee* that your letter will get printed, but it will increase its chances. Ready? Here goes:

• *Write your full name and address on the letter, not just on the envelope!* Like it says at the beginning of this column, "All letters to be considered for publication must include your complete name and address," and letters often get separated from their envelopes by the time they're considered for letter columns.

• *Keep it short!* We only have a limited amount of space in our columns, so we generally can't print long letters. As a rule of thumb, it's best to keep letters down to one page (either hand-written or typed and double-spaced).

• *Ask a question!* This particular point refers primarily to the MARVEL AGE letter column itself. As you've probably noticed, we like to load this magazine's letter column with as much information as possible, and your questions allow us to see what sorts of things people want to know.

But bear in mind that the questions that we usually print are ones that seem like things that a lot of our readers will be interested in. As a result, you'll probably have better luck if you ask, "Is it true that the Punisher and Ghost Rider are going to join the Avengers?" than if your letter starts off, "I found a typo in **THE AMAZING SPIDER-MAN** #152, page 6, panel 3..."

• *Make us laugh!* We are just a bunch of fun-loving folks, after all, and sometimes, we print a letter just because it tickles our funnybone. Go ahead, make us day.

And that should about do it. Remember, even though we don't have the time or facilities to respond to letters individually, we do read each and every one. Your letters are extremely important to us, because they tell us what you think we're doing well and how we can improve it in the future.

By the way, don't forget: if you want to get your name printed in MARVEL AGE, you can also send in a letter column title or enter your name in our Marvel Correspondents section. Guess the price of fame isn't all that big after all, huh?

And that's about all the time we have for this month! Remember to send in your Forbie Awards ballots, and keep your eyes peeled for our MARVEL AGE media watch! See you in 30!



- | | | |
|------|------|-------|
| 1. B | 5. A | 9. B |
| 2. B | 6. C | 10. A |
| 3. C | 7. A | 11. A |
| 4. B | 8. C | 12. C |

MARVEL

SALES



DAVE KOSINSKI

MARVEL

SALES



BRUCE G. COSTA

YES — MORE MARVEL TRADING CARDS

If it's page 32, then these must be the Marvel Trading Cards, available free to Marveloids at conventions all over the universe. . .that is, the Marvel Universe. This rounds out the set of available material for you collecting fiends. . .but wait. . .there's *more!*

Far be it from me stalwart MARVEL AGEers to give you ravenous ones any-

thing less than the very best! Which is why, with our *very next issue*, we are going to bring you original cards of our most excellent assistant editors, and the Bullpenners themselves, *right here on page 32!* We feel that we can safely say that there has never been a page 32 that comes anywhere close to next issue's!

And while we're on the subject of next issue — big Ernie Chan interview coming, folks. This talented guy has been in

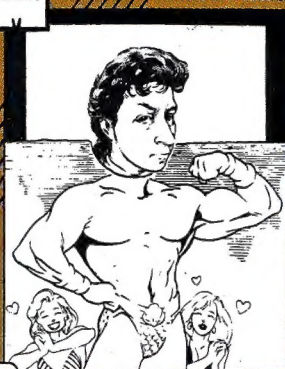
the business for something like twenty years, so when he stopped by the Bullpen the other day, *Big Baby-Kissin'* Barry Duffer got an exclusive scoop from the big man himself! Also on the card are the next installment of *Mark's Remarks* and the *New Talent Department* — (will these guys get it right this time?), HEMBECK, a look at the upcoming Xmas toys, and a bunch of other great stuff.

Via con queso!

— Mike Lackey

MARVEL

ADVERTISING



DANA MORESHEAD

MARVEL

ADVERTISING



MARIANO NICIEZA

THE MARVEL® CHECKLIST

Welcome, Marveloids, to our MARVEL AGE Coming Attractions, where we try and let you know what's happening where! So, without further ado, let's go!

TITLES SHIPPING DECEMBER 3

- ☐ AVENGERS WEST COAST #79 \$1.25
Thomas/Ross/Dzon
- ☐ CAPTAIN AMERICA #397 \$1.25
Gruenwald/Levitz/Bulandi
- ☐ DAREDEVIL #301 \$1.25
D.G. Chichester starts a new adventure!
- ☐ DARKHAWK #12 \$1.25
Fingerroth/Manley/Villagran
- ☐ NAMOR #23 \$1.25
Byrne/Wiacek
- ☐ NFL SUPERPRO #5 \$1.25
Dixon/Delbo, DeCarlo
- ☐ PIRATES OF DARK WATER #4 \$1.25
Zimmerman/Zick/Gil
- ☐ UNCANNY X-MEN #285 \$1.25
Portacio, Byrne
More revelations about Bishop!
- ☐ WEB OF SPIDER-MAN #85 \$1.25
Mackie/Saviuk/Williams
- ☐ X-FACTOR #71 \$1.25
David, Stroman, Milgrom
For those of you who missed it!
- ☐ SHE-HULK #36 \$1.75
Byrne/Williams
The return of St. Nick!
- ☐ EXCALIBUR SPECIAL EDITION \$4.95
Lobdell/Various
Cool artist jam issue!

TITLES SHIPPING DECEMBER 10

- ☐ AMERICAN TAIL II #3 \$1.00
Chichester, Wildman
Mice, mice, mice!
- ☐ HOOK #2 \$1.00
Vess, Various
Read one issue and you're hooked
- ☐ AMAZING SPIDER-MAN #359 \$1.25
Michelinie, Manninan, Emberlin
Cardiac returns!
- ☐ BARBIE #14 \$1.25
Trusiani, Slate, Connor
- ☐ BILL & TED'S COMIC BOOK #3 \$1.25
Dorkin/DeStefano
Daze in the Lives
- ☐ QUASAR #31 \$1.25
Gruenwald/Capullo/Candelaro
- ☐ SLEEPWALKER #9 \$1.25
Budiansky/Blevins
Introducing Lullabye!
- ☐ WONDER MAN #6 \$1.25
Jones/Johnson/Harps
Guest-starring the Beast!
- ☐ MARVEL COMICS PRESENTS #95 \$1.50
Various
- ☐ ALF #50 \$1.75
Giant-sized final issue!
- ☐ ALPHA FLIGHT #105 \$1.75
Lobdell/Morgan/Ivy
- ☐ GHOST RIDER #22 \$1.75
Mackie, Tex
Ninja assassins!
- ☐ TOXIC AVENGER #11 \$1.75
Moench/Ramos/Mayerik
Tear-froight final issue!
- ☐ WOLVERINE #51 \$1.75
Hama, Silvestri, Green
Claws, claws, claws
- ☐ THE DESTROYER #3 \$1.95
Murray/Morrow
- ☐ POWER PACK HOLIDAY SPECIAL \$2.25
Simonson, Brigman, Richardson
- ☐ SAVAGE SWORD #194 \$2.25
Thomas/Buscema/Chan



- ☐ SPIDER-MAN SAGA #4 \$2.95
Herdling/Various
Finally!
- ☐ EXCALIBUR SPECIAL:
MOJO MAYHEM \$4.50
Claremont, Adams, Austin
- ☐ GHOST RIDER/WOLVERINE/
PUNISHER:
HEARTS OF DARKNESS \$4.95
Mackie, Romita Jr., Janson
Check out our feature on page 6!
- ☐ AN EYE FOR AN EYE \$9.95
Potts, Lee
Classic Punisher action!
- ☐ INCREDIBLE HULK #393 \$1.25
David, Keown, Farmer
Cameo by X-Factor!
- ☐ MARVEL TALES #258 \$1.25
Stern & Romita Jr.'s Hobgoblin!
- ☐ PUNISHER #60 \$1.25
Baron, Mayerik, Williamson
Luke Cage appears!
- ☐ WHAT IF? #34 \$1.25
Cover by John Romita!
- ☐ X-MEN #5 \$1.25
Lee, Byrne, Williams
More mutant action!
- ☐ EXCALIBUR #47 \$1.75
Davis, Farmer
- ☐ SHIELD #32 \$1.75
Chichester, Stiner, Hudson
- ☐ SPIDER-MAN #19 \$1.75
Larsen
Return of the Sinister Six!
- ☐ WARLOCK AND THE
INFINITY WATCH #1 \$1.75
Starlin, Medina
Picks up where INFINITY GAUNTLET left off!
- ☐ X-FACTOR #75 \$1.75
David, Stroman, Milgrom
Not to be confused with X-FACTOR #71!
- ☐ MARVEL YEAR IN REVIEW \$3.95
It's cooommmmmnnnnnggg!

TITLES SHIPPING DECEMBER 17

- ☐ MARVEL AGE #109 \$1.00
Special Ernie Chan interview!
- ☐ AVENGERS #344 \$1.25
Harras, Epting, Palmer
- ☐ CONAN #253 \$1.25
Thomas, Docherty, Chan
- ☐ G.I. JOE #121 \$1.25
Hama, Wildman, Emberlin
Action, action, action
- ☐ GUARDIANS OF THE GALAXY #21 \$1.25
Valentino, Montano

THE
1991
MARVEL
AGE
CALENDAR

DECEMBERRR!

WRITER: MIKE LACKEY
ARTIST: RON ZALME
COLORIST: R. WITTERSTAETTER



SUNDAY

MONDAY

TUESDAY

I WAS EXTRA GOOD THIS YEAR--



SO MY X-MAS LIST IS X-TRA LONG!



"A WORK IN PROGRESS?"



IN HOPES THAT ST. NICK SOON WOULD BE THERE!



FROM UP ON THE ROOF I HEAR SUCH A CLAT!



I RAN DOWN THE STAIRS, AND WHAT DID I SEE?



--BUT A BIG STACK O' PRESENTS--



--AND NOTHING FOR ME!



PEOPLE HAVE SAID THAT I HAVE LOTS OF SASS--



--EVEN SANTA SAID I'M A PAIN IN THE--



SO, FOR RT T IS NO X-MAS



YEP UH, HUH. SURE DOES. RICK WHO?



HEY!



... SO HERE JU FOR YOU'S A ELECTRIC GUITAR!



29

BUT I HAVE FAITH IN YOU-- I THINK YOU'LL GO FAR...



... SO HERE JU FOR YOU'S A ELECTRIC GUITAR!



Y

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

CAN YOU TYPE?



IT WAS THE NIGHT

4

X-MAS!

AND ALL THROUGH THE HOUSE, NOT A CREATURE WAS STIRRING--



--NOT EVEN RENEE'S RAT!



THE STOCKINGS WERE HUNG BY THE CHIMNEY WITH CARE



IE
DD
ER--



I COULD SWEAR IT WAS KINGPIN GETTING BIGGER AND FATTER!



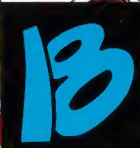
I WENT TO THE WINDOW'N THREW UP ON THE SASH--



WHAT I SAW WAS MORE SHOCKING THAN THE THING'S RASH!



16



SANTA, IT SEEMED, THOUGHT ME QUITE BAD--



'CUZ OF ALL OF THE PROBLEMS I'VE HAD.



HERE
CHEER--



MAYBE YOU WON'T BE SUCH A PEST NEXT YEAR!



I TRIED TO WARN YOU, TELL YA 'BE GOOD!'!



IT'S AS IF YOUR HEAD WAS MADE OUTTA WOOD!



JUST
AN



UH, RICK--THAT PUDDLE...

